

NOVEMBER  
DECEMBER  
1955

# *Music Educators Journal*



## How to build a well-rounded music program

The world of music is a wide one, and pupils need opportunities to grow in many ways at each stage of their music learning. Here are some of the ways:

**SINGING.** Good singing, conveying the meaning and mood of the music, requires the use of well chosen materials, appropriate for each grade.

**RHYTHMIC ACTIVITIES.** Children of all ages need to express music through impersonation, singing games, and dances.

**PLAYING INSTRUMENTS.** Pupils are eager to learn how music speaks through many different voices.

**LISTENING.** Learning how to listen is interrelated with every other musical activity and is also a skill in its own right.

**CREATIVE ACTIVITIES.** In song interpretation, rhythmic, or instrumentation, pupils need opportunities to respond in their own ways.

**MUSIC READING.** Children need a background of non-technical experiences with the "language" of music before the symbols are introduced.

These are some of the features of a well-rounded music program. They are also the features of NEW MUSIC HORIZONS (pupils' books, teachers' guides, and records), a program which promotes pupil growth in all these kinds of music learning.

### SILVER BURDETT COMPANY

Morristown, New Jersey  
New York Chicago San Francisco Dallas Atlanta

The student works  
with greater incentive  
on a Steinway



THE STEINWAY PROFESSIONAL. A practical piano specially designed for professional use; is rich in tone quality and stamina. Your Steinway dealer can deliver one to you for as small a DOWN PAYMENT as \$13250

Liberal terms. Slightly higher in the West.

The world's great concert artists use the Steinway exclusively. The list includes the young American pianist GARY GRAFFMAN, pictured at right, and many, many others. Also nearly all of the nation's leading conservatories and music schools . . . Juilliard School of Music, Eastman School of Music, The Conservatory of Music (Kansas City, Mo.), Georgian Court College, Peabody Conservatory of Music, University of Florida and many others.

Our booklet, "How to Choose Your Piano," will be sent free if you write Steinway & Sons, Steinway Hall, 109 West 57th Street, New York.



The Steinway makes a strong appeal to students of every grade. The glowing tone of this piano gives the learner deep satisfaction in producing beautiful sound. The sensitive response of Steinway's Accelerated Action® rewards practice with keyboard proficiency sooner, and creates confidence in progress noticed by teacher and student. More than 100 years of piano making give today's Steinway its well-known virtuosity as an instrument. Because it stands up so well and depreciates so little under 'punishment,' the Steinway is over the years the least expensive of pianos—and the soundest investment.



**STEINWAY**



## Bulletin Board

### ANNOUNCEMENT

You will want to hear:

#### "ERIE CANAL"

a new symphonic setting of a traditional American folk tune, arranged for high school band by Maurice Whitney.

Full Band	\$5.00	Cond. Sc.	\$1.25
S. B.	\$7.50	Ex. Parts	.50

Theodore Presser Co.

"ERIE CANAL" is just one of many new Presser publications for band and instrument to please band directors and students.

Also new are four C. Paul Herfurth arrangements of Sousa. For Class B marching bands: "LIBERTY BELL," "EL CAPITAN," "MANHATTAN BEACH" and "KING COTTON."

The **PRESSER INSTRUMENTAL LIBRARY** features 3 works for intermediate players. "TWELVE PROGRAM SOLOS FOR TRUMPET" (a more advanced folio), "NINE PROGRAM SOLOS FOR TROMBONE", and "ROMANY CAPRICE" (a lilting gypsy tune arranged for flute, violin or clarinet—and piano) are all ideal supplementary teaching or concert material.

Write to us here at Bryn Mawr for information and conductor's score of the band numbers that interest you.

**THEODORE PRESSER COMPANY**

Bryn Mawr, Pennsylvania

**ADULT EDUCATION ASSOCIATION** will hold its annual conference November 11-13 in the Jefferson Hotel, St. Louis, Mo. Two special meetings keyed to music and human relations are scheduled. The MENC, along with several other organizations, including the American Music Conference, is cooperating in the planning and organization of the music section program. There will be two panel discussions: (1) "Music's Functional Value in the Community," November 12, with Max Kaplan, University of Illinois, chairman of the MENC Commission on Music Education in the Community, acting as moderator. (2) "Effective Ways of Developing Participation in Music Groups," November 13, with Doris Lurie, choral director of Fortier High School, New Orleans, moderator.

**NATIONAL ASSOCIATION OF PUBLIC SCHOOL ADULT EDUCATORS** holds its third annual conference November 11-13 at the Statler Hotel in St. Louis, Mo. The NAPSAE is a new department of the National Education Association, and meets jointly with the Adult Education Association. The latter meetings immediately follow the NAPSAE sessions.

**NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC MEETS** November 25-26 at Hotel Jefferson, St. Louis, Mo. The meeting will be attended by representatives from some 200 leading music schools and music departments of colleges and universities of the United States. A major part of the discussions will be devoted to present educational problems in the field of accreditation. For further information write: Walter A. Erley, Chairman of NASM Public Relations Committee, Sherwood Music School, 1014 S. Michigan Ave., Chicago.

**GENERAL CONFERENCE OF UNESCO**, sponsored by the United States National Commission for Unesco, will be held November 3-5 at the Sheraton-Gibson Hotel, Cincinnati, Ohio. MENC President Robert A. Choute will represent the Conference on the music section program. Executive Secretary Vanett Lawler will be in attendance as a member of the United States National Commission for Unesco. "Music in the Creation and Use of Peace" will be the subject of the discussion at the music section program. NIMAC representative at the meeting will be vice-president George Christopher. Many other MENC officers and members, including North Central Division President W. H. Beckmeyer, will attend the conference.

**MTNA DIVISIONAL CONVENTIONS.** The Music Teachers National Association will hold five divisional conventions in 1956. The schedule is as follows: Southern—January 26-28, Atlanta-Biltmore Hotel, Atlanta, Ga.; East Central—February 11-14, Claypool Hotel, Indianapolis, Ind.; West Central—February 18-21, Hotel Savary, Des Moines, Ia.; Southwestern—February 25-28, Hilton Hotel, Albuquerque, N. M.; Western—March 3-6, Phoenix College, Phoenix, Ariz.

**MENC AT WHITE HOUSE CONFERENCE.** The MENC will be represented at the forthcoming White House Conference on Education as a part of the delegation of the National Education Association. William G. Carr, NEA executive secretary, has appointed Vanett Lawler, to serve as MENC representative on the NEA delegation. The White House Conference on Education will be held in Washington, D. C., from November 28-December 1.



the Ampex 620

**SUPERB**  
like a  
stradivarius

the Ampex 600

**YET  
NOTHING LESS  
THAN AN AMPEX 800  
IS SO EXACTLY RIGHT  
FOR MUSIC  
EDUCATION**

A tape recorder used to rehearse a band, orchestra or glee club can be an "eloquent teacher" if it plays back with undistorted realism. This is why the Ampex 800, finest of its kind, is fully justified for music education. Any lesser machine, no matter how attractive its price, is no bargain when it fails to let your students hear themselves the way they really sound.

The \$545 that an Ampex 800 costs is a wise and permanent investment in satisfaction and troublefree service. It is rugged and built to last for years. Its fidelity is so excellent, you'll never replace it with a "better machine". Its 820 amplifier-speaker matches it in appearance, quality and portability and is priced at \$149.50.

Ask for a demonstration at your local Ampex distributor or write for further information to Dept. H2438

Distributors in principal cities (see your local telephone directory under "Recording Equipment")

Canadian distribution by Canadian General Electric Company.

**AMPEX**  
CORPORATION

**SIGNATURE OF PERFECTION IN SOUND**

934 CHARTER STREET • REDWOOD CITY, CALIFORNIA

Inspire your  
Students  
with the  
Finest



## NEW CONN ORGANS

...Each a Triumph in  
Tone and Performance



### NEW, IMPROVED *Classic*

This great instrument—above—(replacing the former model 2C2 Consonata) has been improved for '55, with new features you'll want to see and try. This new CLASSIC has Two expression pedals, one for each manual, a new "built-in" lighting system for music rack, keyboards, and pedal board, and full A.G.O. 32-note pedal board.

### NEW, ENLARGED *Artist*

Replacing the former 2D model Consonata, is this new vastly improved ARTIST model (left)! New! Two 61-note independent manuals, new "rock-er-type" coupler tabs, and completely new styling. External speakers, 25-note pedal board, moderate price.



### ALL-NEW *Minuet*

Now, America's *Newest and Finest Spinnet* (below) is available to thrill the most critical music lover! Gorgeous pure-organ tone and true solo "voices"—plus two independent 44-note manuals and 13-note solo pedal. Smaller than a spinnet piano!



COMPARE these new 1955 CONN organs with any instruments anywhere—you'll then agree that they are America's Finest... each one a Triumph in Tone and Performance. Make a date with your CONN organ dealer for demonstration soon... for the musical thrill of your life!



Free — NEW FULL LINE FOLDER. Also ask for free booklet, "How to Choose an Organ." C.G. Conn Ltd., ORGAN DIVISION, Dpt. 1153, Elkhart, Ind.



MUSICAL INSTRUMENT SPECIALISTS NEARLY A CENTURY

**CONFERENCE ON RELIGION AND PUBLIC EDUCATION**, sponsored by the Committee on Religion and Public Education of the National Council of Churches of Christ in the United States of America, will be held in St. Louis, Mo., November 6-8.

**CONFERENCE ON MUSIC EDUCATION IN AUSTRALIA** is to be held at the University of Melbourne, May 24-June 2, 1956, and cooperating with musicians and music educators in Australia will be their colleagues from New Zealand and New South Wales. Topics on the program include: (1) Music in the School, (2) The Training of the Musician and Teacher, (3) Education through Enjoyment. MENC members will recall with pleasure a visitor to the United States a few years ago, John Bishop from the University of Adelaide in South Australia. Mr. Bishop is the director of the conference. Cooperating with him is another visitor who made many friends in the United States, Frank Calloway, from New Zealand. In the event that music educators from the United States are contemplating a visit to the world "down under" in 1956, they are invited to communicate with Mr. Bishop whose address is University of Adelaide, Adelaide, Australia.

**SOUTHEAST ASIA CONFERENCE ON MUSIC IN EDUCATION**. In August and early September the first conference on music in general education in Southeast Asia was held in Manila, Philippine Islands. Lucrecia Kasilag, dean of the Women's University in Manila, was director of the conference, assisted by Ramon Tapales, director of the Conservatory in Manila. The first plans for this meeting were made during the International Conference on Music Education held in Brussels in 1953. It was at this time that delegations from the countries representing Southeast Asia made plans for their first meeting.

**CALIFORNIA**. The North Coast Section announces the following 1956 activities: February 11—Eureka, Honor Festival. Ross D. Harrington, president of North Coast Section, chairman, 1699 Compton Lane, Fortuna. April Arcata, Spring Festival. Charles Falkerson, chairman, Humboldt State College, Arcata.

**ILLINOIS MUSIC EDUCATORS ASSOCIATION** meets February 17-18 in Springfield. The Junior Division of the Illinois All-State Music Activity also will meet at that time. For further information write IMEA Secretary Thomas S. Richardson, 1205 W. William St., Champaign.

**OREGON CONFERENCE ON MUSIC EDUCATION**, sponsored by the University of Oregon School of Music, will be held January 20-21 at Eugene.

**TENNESSEE MUSIC EDUCATORS ASSOCIATION** will meet March 22-24 in Chattanooga at the time of the Tennessee Education Association convention. For further details write TMEA President Carolyn McCalla, 289 N. McLean, Memphis.

**WASHINGTON MUSIC EDUCATORS ASSOCIATION** will hold its convention in Spokane March 1-3. For further information write WMEA President Edward Krenz, 622 Fifth St., S. W., Puyallup.



**TEACHER AT WORK**. Louis Trzcinski, University of Nebraska violin instructor, guides a Nebraska City class in the art of violin playing. Duane Schulz (far right) public school instrumental teacher, brushes up on his technique.



# Selmer presents

## "COLOR WOODWINDS"

for your band...

### Accurately Tuned SELMER Eb SOPRANO CLARINET

Clear full tone, jewel-like mechanism. As used in foremost symphony orchestras and bands. Hear it on London record mentioned below.



### Remarkable SELMER Eb ALTO CLARINET

So easy to play, so rich in tone quality, so accurately pitched that the alto clarinet need never again be a "stepchild" in your band.



### Time-Tested Artist Quality SELMER OBOE

Many Selmer oboes built twenty and twenty-five years ago are still being played daily. Maintains traditional Selmer tonal and tuning standards.



### Outstanding French-made SELMER ENGLISH HORN

Should be included among your school-owned equipment. Price fully justified by reduced maintenance costs, so important in complex instruments like this.



### New SELMER Mark VI Bb SOPRANO SAXOPHONE

Developed in collaboration with Marcel Mule. Same high standard of tuning, tone, and lifetime construction as Selmer alto and tenor saxophones.



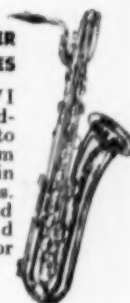
### Improved SELMER Bb BASS CLARINETS

Available in 3 fine models. New neck tuning slide, new bell key placement, many other refinements. Compare price, musical quality, and lifetime construction! Also made with extension to low C!



### Extended Range SELMER BARITONE SAXOPHONES

Fabulous new Mark VI model available in standard range or extending to low A, giving solid bottom to saxophone section in most-used key signatures. Selmer Power-Hammered keys and rib-mounted mechanism proved best for school use.



### SELMER PARIS Eb CONTRABASS CLARINET

For over 20 years, the preferred contrabass clarinet with those who compare before they buy. True clarinet tone quality—due to acoustically correct bore and rosewood body. Easier to blow and finger. Special parts not needed—Eb key permits reading any bass clef part at sight with simple key signature change. Hear it with Clarinet Sextet of Paris on London record LS-1077 "The Clarinet, Volume II."

ALSO AVAILABLE: SELMER Ab Sopranino Clarinets, Basses, Horns, Alto and Tenor saxophones with extended high range, 5 models of Selmer (Paris) trumpets, new Selmer (Paris) Trombone, fine Selmer Flutes and Piccolos.



### Selmer ELKHART, INDIANA — Dept. J-111

I am interested in \_\_\_\_\_ (instrument)

Please send FREE catalog.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_



## AMERICAN PLAY AND FOLK SONGS

Arranged by  
**WARNER IMIG and  
BILL SIMON**

These numbers have all the thrill and zest of a country corn-shucking bee. Little stories, put to song capture the imagination of audiences and singers alike. Sing these songs for fun . . . you'll have plenty of fun singing them.



SATB With Piano Accompaniment

Old Joe Clark	(CM 6775)	Cotton Eyed Joe	(CM 6826)
Done Caught a Rabbit	(CM 6781)	Paper of Pins	(CM 6853)
Done Caught a Rabbit (SSA-CM 6852)		Paper of Pins	(SSA-CM 6854)
Too Dum Day	(CM 6782)	Paper of Pins	(SA-CM 6855)
Jim Along Josey	(CM 6783)	Each	.20

**NEW!**

## CARL FISCHER ACHIEVEMENT BAND SERIES

Designed and prepared by experienced music educators who are very much aware of the problems and needs of young performers. Each composition is varied, but all are consistent in difficulty. The parts within each section are carefully graded—for example, the 1st cornet is easy, the 2nd cornet easier still, and the 3rd cornet even easier than the 2nd. This takes care of any differences in the ability of individual players. All compositions are very effective with a limited instrumentation where a large group of performers is unavailable.

**THE LEEVEE SONG (American Folk Songs)—ISAAC . . . (ABS 1)**

**TWO LITTLE PIECES FOR BAND—ECKSTEIN-AKERS . . . (ABS 2)**

**OUR OWN OVERTURE—AKERS . . . (ABS 3)**

**Each: Full—3.00**

Send for FREE Reference Conductor Scores, write to Dep't. 2.

**CARL FISCHER, INC.**

62 Cooper Sq., New York 3

BOSTON • CHICAGO • DALLAS • LOS ANGELES

**COMMITTEE TO SAVE CARNEGIE HALL.** Carnegie Hall, a musical landmark not only of New York City but of the entire country, is in danger of being sold, demolished, and replaced by a commercial building or hotel. The Hall operates in the black, so there is no question of a deficit, but the present owners of the building and land have received an offer of between four and five million dollars for the site—an offer which the owners feel they cannot well refuse. The "Committee to Save Carnegie Hall" has been formed as a non-profit organization to purchase the building, to improve it, and to provide scholarships. Owned and operated on a non-profit basis, the Hall would save \$85,000 a year in taxes, which it now pays as a commercially operated project. It is necessary that a substantial sum of money be raised to prove the serious purposes of the committee, and to this end contributions large or small are requested to be sent to the Committee to Save Carnegie Hall, John J. Totten, Chairman, 161 West 56th St., New York, N. Y. Gifts may be made with or without restrictions. The committee has a special escrow account for donors wishing to place restrictions on their gifts.

**STANDARD SCHOOL BROADCAST.** The 28th annual series of this radio course presented for the schools of the west by the Standard Oil Company of California, and heard regularly by more than a million and a quarter students, is presented from October to May. "Music—Voice of the Universe" is the theme of this year's course. Details of broadcast times and an outline of the course are given in the teacher's manual, which is also intended as a guide to educators wishing to develop original projects correlated with regular classroom listening to the broadcasts. The four pages of color reproductions of students' art work inspired by the Standard Broadcast programs is an outstanding feature of the manual. The broadcasts reach the following states as well as Alaska and Hawaii: Arizona, California, Idaho, Nevada, Oregon, Utah, Washington.

**HOW TO SING "THE STAR-SPANGLED BANNER"** is the title of a leaflet available in reprint form from the December 1954 NEA Journal. The material was prepared in cooperation with the MENC. In 1918 a joint committee representing the MENC, the War Department, and music publishers arranged for a standard annotation of "The Star-Spangled Banner" termed the Service Version. In 1942 at the biennial convention of the MENC, a committee representing the War Department and major national organizations adopted a code for the singing of the National Anthem. Single copies of reprints of this article are available free to teachers; fifty copies for \$1.00. No orders (except single copies) accepted for less than \$1.00. Write NEA Journal, 1201 Sixteenth St., N. W., Washington 6.



OUR EXCLUSIVE  
**REVOLUTIONARY FABRIC FOR  
CHOIR GOWNS**  
THE COOLEST, LIGHTEST EVER MADE  
WILL MAKE ALL OTHER ROBES LOOK  
OBSOLETE LIKE YESTERYEAR'S

Crane-Resistant  
Self-Repairing  
Fiberglass

OUTLASTS MOST CONVENTIONAL TYPES  
OF MATERIALS, YET MODERATELY PRICED

LET US TRADE IN YOUR OLD GOWNS  
for this QUINTESSENCE OF BEAUTY

WRITE FOR CATALOG, COLOR BROCHURES  
AND SPECIMEN OF FINISHED GOWN

**ACADEMIC CHURCH & CHOIR GOWNS**

5870 Hollywood Blvd., Hollywood 28, Calif.

Hollywood 9-6339



**GUEST OF HONOR.** Barrett Stout, who recently retired as director of the School of Music at Louisiana State University, was honored at a tea in the Faculty Club by members of the music faculty. Mr. Stout was director of the School of Music since 1943. In the picture, left to right: Everett Timm, the new director of the School of Music; Mrs. Stout, Mrs. Timm and Mr. Stout.





## The Perfect Voice for the Gifted Student

In every band or orchestra there are students whose abilities really flower. Through study, skilled direction, and innate talent, these boys and girls progress much faster than the competent students around them.

In these first stages of creative musicianship, talent must be carefully fostered if it is to develop its fullest expression. And, of all the instruments available, Buescher "400's" best encourage the growth of the sensitive creative musician.

Each Buescher "400" is the unique product of the world's finest brass instrument craftsmen. With the tools of the present and the skills of the years, these men pour a wealth of attention into the smallest detail of each "400." The instruments clearly show it. Each Buescher "400" is an investment in a talent's growth. More brilliant accomplishment is the dividend.

Discover the distinctive musical qualities of a Buescher "400" at your Buescher dealers. Just \$225.00 with deluxe case, federal tax included.



No. 275 Cornet  
in B<sup>b</sup> and A

No. 217 Lightweight  
Trumpet  
in B<sup>b</sup> and A

No. 225 Trumpet  
in B<sup>b</sup> and A

No. 412 Trombone  
in B<sup>b</sup>

MADE BY MASTERS



PLAYED BY ARTISTS

**BUESCHER BAND INSTRUMENT CO.**  
ELKHART, INDIANA

# AMP MOZART BI-CENTENNIAL

## PIANO

FIFTEEN WALTZES (K. 600; 602; 605; 567) (Frey)	\$ .65
A LITTLE BOOK OF EASY DANCES (Rehberg)	.75
SIX VIENNESE SONATINAS (Rehberg)	.90
CONCERTO No. 20 IN D MINOR for Piano and Orchestra (K.V. 466)	1.00
Solo Piano	1.00
Orchestra reduction for second piano only	1.00
Score	3.00
Set of Parts	6.00
Extra String Parts each	.40
Extra Wind Parts each	.60

## VOCAL

AVE VERUM (K.V. 618) for Solo Voice	.40
VENGEANCE! VENGEANCE! (Parto, Parto) for Soprano, Clarinet in B $\flat$ and Piano from opera "La Clemenza di Tito" (Berghmann)	1.10
LEDER UND GEBIRGE (Arias and Songs for High Voice with Piano acc.)	
Book I	3.50
Book II	3.50
MOTETTE: EXULTATE, JUBILATE For Soprano with Orchestra (K.V. 165) (Klengel)	
Vocal score and piano	1.00
Organ Part	1.80
Score	3.00
Set of Parts	6.40
Extra String Parts each	1.20
Extra Wind Parts each	.60

## CHORAL

LULLABY (Wienedell) (S.A.T.B.-Sop. Solo) with piano acc. (Burkhart)	.15
HALLERLUJAH (from "Exultate") (S.A.T.B.-Sop. solo) with organ acc. (Wild) (S.A.T.B.)	.20
GRAND MASS IN C MINOR (K. 427) (S.A.T.B.)	2.50
VENDEAN SOLENNES DE CONFESION (K.V. 339) (S.A.T.B.)	1.50
REQUIEM (K.V. 626) (S.A.T.B. and Orch.)	1.75

## OPERA

HARTEN AND BARTIENNE (Comic Opera in one act) (in English)	
Stage Guide	3.50
Vocal Score	2.50
Full Score	15.00
Set of Parts	7.50
Extra Parts	1.00

## INSTRUMENTAL SOLOS

SONATE IN E MINOR (K.V. 304)—Violin and Piano	\$3.50
VIOLIN CONCERTO IN D (Adelaide Concerto) (Cassadeau)	2.25
SONATA (K.V. 358)—Cello and Piano (Cassado)	1.75
CONCERTO IN D MAJOR—Cello and Piano (Arr. from Concerto) for Horn (K.V. 447) (by Cassada)	2.40
FAMOUS CLARINET PIECES (Trans. for Clarinet in B $\flat$ and Piano)	1.50
1. Larghetto & Menuetto (from "Quintet in A Major") (Hunt)	
2. Adagio (from "Concerto in A Major") (Hunt)	
HORN CONCERTO No. 1 IN D MAJOR (K. 412)	1.00
HORN CONCERTO No. 2 IN E $\flat$ MAJOR (K. 417)	1.00
HORN CONCERTO No. 3 IN E $\flat$ MAJOR (K. 447)	1.00
HORN CONCERTO No. 4 IN E $\flat$ MAJOR (K. 495)	1.00

## ENSEMBLES

CONCERTO IN C MAJOR for Flute, Harp and Piano (K.V. 299) (Burchard)	2.00
TWELVE DUTTS FOR FRENCH HORN (K.V. 487) (Paul)	1.25
SMALL PIECES (Kleine Stucke) for two violins and cello (Giesbert)	2.00
SONATA (K.V. 292) for bassoon and cello (Korda)	.75
DUTT (K.V. 424) for violin and viola (Rohm)	.90
TEN FAMOUS STRING QUARTETS (Book I—Nos. 1-5) (Nowotny)	3.00
QUINTET IN E $\flat$ MAJOR (K.V. 452) for Piano, Oboe, Clarinet, Horn and Bassoon (Naumann)	3.00
KONCERTANTER QUARTETT (K.V. Anh. I. 9) for Oboe, Clarinet, Horn and Bassoon with Piano (Klengel)	5.75

## ORCHESTRA

DON GIOVANNI OVERTURE (K. 527)	
Score	1.50
Set of Parts	4.50
Extra String Parts	.30
Extra Wind Parts	.45
SYMPHONY No. 39 (Prague Symphony) (K. 504)	
Score	2.50
Set of Parts	8.00
Extra String Parts	.50
Extra Wind Parts	.75

For the Complete AMP Catalog of Mozart Works write:

**ASSOCIATED MUSIC PUBLISHERS, INC.**  
1 WEST 47th STREET, NEW YORK 36, N.Y.

## MUSIC BUILDINGS ROOMS AND EQUIPMENT

Completely revised and enlarged edition of  
Music Education Research Council Bulletin No. 17

**\$4.50 per copy postpaid**

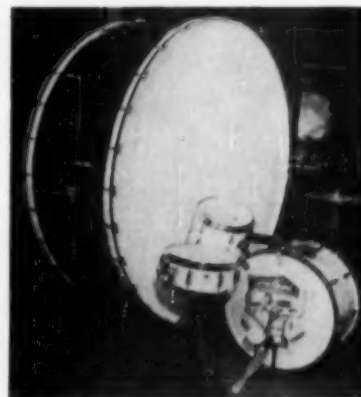
**Music Educators National Conference**  
64 East Jackson Blvd., Chicago 4

**MUSIC FOR CHILDREN WITH SPECIAL NEEDS** is a handbook prepared by the Music Professional Committee of the California School Supervisors Association (Southern Section), Frances Cole, chairman. The handbook, which contains recommendations for music supplies and equipment, as well as suggestions for using the materials in classes, is designed for: cerebral palsied children, mentally retarded children, deaf and hard of hearing children. The handbook is available for one dollar plus five cents postage from Miss Cole, 200 So. Lexington Ave., El Monte, Calif.

**MUSIC EXCISE TAX UNDER STUDY.** Preparatory to the reconvening of Congress in January, which will legislate tax revisions, House Ways and Means Committee Chairman Jere Cooper of Tennessee has assigned a member of the committee's technical staff to study the merits of the music industry's plea for elimination of the ten per cent excise tax on musical instruments. Music educators should be interested in the elimination of the excise tax which will directly benefit purchasers of musical instruments. Write your own congressman or Chairman Jere Cooper at Washington, D. C.

**NEW OWNERS FOR PIANO TRADE MAGAZINE.** Ownership of PTM has been transferred from the estate of the late Roy E. Waite, editor and publisher of the magazine for forty-one years, to Mr. Waite's nieces—Carolyn Waite Mason, Bowling Green, Va., and Priscilla Waite Wilkins, Cazenovia, N. Y.—and to the present PTM editor, John B. Carlson, Glenview, Ill. A new corporation, Piano Trade Publishing Co., has been established. Mr. Carlson has been elected president and general manager and continues as editor of the magazine.

**TV COLLEGE CREDIT COURSE.** "The Language of Music" is the title of Washington University's second televised college credit course which opened with an introductory lecture October 3 over KETC, St. Louis' educational television station. Director of the course is Leigh Gerdine, professor and chairman of the department of music. Students may register for credit or simply to audit the thirteen-week telecourse, which is designed to help the non-musician understand and enjoy music.



**GIANT FOR HARVARD.** This huge drum which dwarfs the outfit pictured with it, replaces the famous old Harvard bass drum, that boomed for many presidents. Faculty and band members of Harvard University raised the money to purchase the drum. Manufactured by Slingerland Drum Company of Chicago for Beacon Music Company of Boston, the drum (24" x 72") is one of the largest ever made. Said H. H. Slingerland, Jr., "It took two weeks to manufacture the drum, but we were held up six weeks searching for heads large enough for it. The heads are of one piece and not too many drumskin-bearing animals come that size."

ANNOUNCING

# Kittiwake Island

A NEW MUSICAL COMEDY IN TWO ACTS



by  
**ARNOLD  
SUNDGAARD**  
music by  
**ALEC  
WILDER**

*Kittiwake Island* has been conceived as a gay musical comedy for use mainly by schools, colleges and amateur workshops. Two successful veterans of the contemporary American musical stage have collaborated in its creation—Arnold (*Down in the Valley*) Sundgaard, and Alec Wilder. The nationwide success of their nostalgic one-act drama *The Lowland Sea* and of the charming curtain-raiser *Sunday Excursion* has encouraged them to a more ambitious undertaking—a full-length musical comedy which, in the opinion of the publisher, fills a crying need in the production schedules of our schools. *Kittiwake Island* requires only two simple sets and a small cast.



Orchestral material available on rental—Piano Vocal Score \$4.00

**G. SCHIRMER**

Cleveland 14  
43 The Arcade

New York 17  
3 East 43rd St.

Los Angeles 17  
700 West 7th St.

get behind a



# Martin!

Make the most of your musicianship  
get behind a Martin! A trial will convince you.  
Write for free folder and name of nearest dealer.  
Mention instrument you play:  
The Martin Band Instrument Company,  
Elkhart, Indiana






The royal  
family  
of band  
instruments

## Music Buildings, Rooms and Equipment

Be sure your Board of Education, your superintendent, and your school architects have copies. See page 41.

### New Chorus Music for your next program —

#### S.A.T.B.

All People That On Earth Do Dwell (Anthem)	W. Glen Darst	.22
Song of Praise	Wallace Heaton	.25

#### S.S.A.

Bonnie's Bonnet	Glad R. Youse	.22
Beneath My Window	Glad R. Youse	.22
The Time of Christmas	Lois Rhea	.20
Little Trotty Wagtail	Lois Rhea	.22
The Willow Tree	A. Roobenian	.20

Reference copies sent to choral directors on request.

**ELKAN-VOGEL CO., INC.**

1716 Sansom Street

Philadelphia 3, Pa.

## Competitions and Awards

**BAND COMPOSITION AWARD.** The establishment of the "Uniforms by Ostwald" Annual Band Composition Award of \$500, the competition for which is to be administered by the American Bandmasters Association, is announced. Anyone, including A.B.A. members, is eligible to submit entries which must be received by December 15. Rules governing the competition are: (1) Entry must be a composition for concert band, which follows the A.B.A. approved symphonic band instrumentation, but so cued as to be also playable by a smaller organization; of such a degree of difficulty as to be playable by an average size high school or community band; not to exceed fifteen minutes playing time. (2) Compositions will be submitted to A.B.A. members who will screen them before submission to the selection committee. (3) Compositions must be submitted with full score and adequate parts for symphonic instrumentation. (4) All rights, including that of copyrighting, rest in the hands of the composer. (5) In the event more than one composition is found meritorious by the selection committee, the final works chosen will be performed at the next annual convention, and a choice of one work made by popular acclaim of the A.B.A. membership. Mail compositions to: Lt. Col. William F. Santelmann, 2907 North Edison St., Arlington 7, Va.

The 1956 convention of the A.B.A. will be held in Santa Fe, New Mexico, March 7-10, 1956. For hotel reservations write direct to La Fonda, Santa Fe, New Mexico.



**MUSIC WEEK POSTER CONTEST.** The Junior Executives of the National Association of Music Merchants is conducting its second annual national music poster contest to focus the attention of communities on National Music Week, May 6-12, 1956. The contest is open to fifth and sixth grade students, junior high school students, and senior high school students. Music merchants, members of JENAMM, sponsor the contest on the local level and the winning posters from this level are sent to the National Association of Music Merchants office in Chicago for final judging. Winners will be announced April 27. Shown in the picture above is Sharon Rakestrau, Denver, Colo., who is holding the winning poster in the 1956 national contest. Russell B. Wells, NAMM board chairman and president of Charles E. Wells Music Co., Denver, holds Sharon's prize bond. For information regarding the 1956 contest see your local dealer or write to the National Association of Music Merchants headquarters, 25 East Jackson Blvd., Chicago 4, Ill.



# NEW 1955-1956 EDITION



## *An indispensable reference in curricular planning*

Here's a functional and easy-to-use record catalog, listing over 1000 recordings, and designed with the classroom teacher specifically in mind. It comprises a wealth of material for curricular use in music, social studies, language arts, and other studies, and is carefully organized for convenient reference and abundant information.

Especially helpful is the Red Seal section of more than 700 listings, each annotated for grade and activity, and with

suggestions for diverse use in the classroom. Other features include a special section devoted to the instruments of the orchestra—a Budget Library for progressive purchase of school records—helpful tips on the care and storage of records.

Educators will be especially gratified to know that all material included in this catalog is in immediate supply, and available from authorized RCA Victor Dealers.



### **RCA VICTOR** *Educational Record Catalog*

**OVER 140 PAGES—MORE  
THAN 1000 LISTINGS OF ALL  
SPEEDS—ALL RECORDINGS  
IN IMMEDIATE SUPPLY**

EDUCATIONAL RECORDS  
OF ALL TYPES

- Rhythms, Listening, and Singing Programs
- Folk Dances
- Language Courses
- Poetry and Literature

RED SEAL RECORDS  
CHOSEN FROM  
"MUSIC AMERICA LOVES BEST"

- Annotated for easy selection and effective correlation with music and other subject areas.

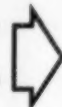
CHILDREN'S RECORDS FROM  
THE "LITTLE NIPPER" SERIES

- A selected list, graded for appropriate utilization of song and story.

COMPLETE PRICE INFORMATION

*Send for your copy today*

**PRICE TEN CENTS**



**RADIO CORPORATION of AMERICA**  
EDUCATIONAL SERVICES CAMDEN, N. J.

EDUCATIONAL SERVICES, Dept. Y-78  
Radio Corporation of America, Camden, N. J.  
Mail me a copy of the new RCA Victor  
Educational Record Catalog. Enclosed is  
10 cents to cover cost of mailing.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

hand craft  
**FLUTES**  
and  
**PICCOLOS**  
by  
**Reynolds**

Excel in  
Scale, Tone and Response  
Choice of  
fine Artists and Educators  
Priced from \$137.50

**SCHERL & ROTH, INC.**  
1729 Superior Ave., Cleveland, Ohio

#### 100 High School Band Uniforms

West Point style, maroon with grey trim, 4 color guard, 10 twirlers, 1 head majorette, and 1 white, director's uniform. Hats and plumes included. Will accept best offer. Must dispose of uniforms for new ones. Contact: Hale K. Imley, 676 Lehigh Street, Easton, Pennsylvania.

#### Available For Percussion Clinics SIMON STERNBURG

32 years Boston Sym. & Boston POPS,  
ten years Drum editor Metronome.  
11 years Boston University. Author  
of two books on percussion.  
For further information and dates address  
97 Stephen Street, Boston, 15, Mass.

### A BAND PUBLICATION THAT SPARKLES WITH HOLIDAY SPIRIT! For The CHRISTMAS Holidays and ALL Festive Occasions!

# TOY TOWN U.S.A.

Composed and Arranged by **FRANK L. VENTRE**

A winsome, original Band portrait of Toyland's frisky folk preparing for a happy holiday. Colorful instrumentation, jaunty march tempo. Published in octavo size.

Price: **FULL BAND \$3.00 • SYMPHONIC BAND \$4.50**

Send for **FREE Condensed Score!**

**THE BIG 3 MUSIC CORPORATION** • 799 Seventh Avenue • New York 19, N. Y.  
Sole Agent for: Robbins Music Corporation • Leo Feist, Inc. • Miller Music Corporation

**STUDENT COMPOSERS AWARDS.** With a first prize of \$2,000 and nine additional awards totaling \$7,500 in all, the fourth annual Student Composers Radio Awards are announced by Broadcast Music, Inc. and BMI Canada Ltd., sponsors of the competition. SCRA is open to students in accredited conservatories of music, universities, colleges, and secondary schools, or of private teachers in the United States, its possessions, and Canada. All entries must be submitted before February 15, 1956. Official rules, entry blanks and further information may be obtained from Russel Sanjek, Director of SCRA Project, Broadcast Music, Inc., 589 Fifth Ave., New York.

**YOUNG ARTIST COMPETITION,** sponsored by the Fort Collins (Colorado) Symphonic Society, open to high school seniors who play violin, viola, cello, flute, oboe, clarinet, bassoon, French Horn, and trumpet will be held January 28 at Colorado A.&M. College in Fort Collins. First prize is a cash award of \$100 and an appearance as soloist with the Fort Collins Symphony Orchestra; second prize is a cash award of \$50. Both winners will receive consideration for a four-year applied scholarship at Colorado A. & M. College. Applications and entry fee of three dollars must be received by November 15. For list of selections to be played and application form write: Mrs. Harold Hosticka, 1500 Laporte Ave., Fort Collins.

**SCHOLARSHIP WINNER.** Vera Gilroy, violinist, is the recipient of the 1955-56 MENC Western Division scholarship for prospective teachers who transfer from Sacramento Junior College to Sacramento State College. Miss Gilroy started the study of the violin in the Sacramento elementary schools and has been a member of school orchestras from the sixth grade through junior and senior high school. In the last year of high school she played with the Sacramento Philharmonic Orchestra and also participated in the Junior Saturday Club Youth Symphony.

### Worth Looking Into

**ASSOCIATION FOR HIGHER EDUCATION,** the college and university department of the National Education Association, has prepared an eighteen-page brochure outlining the services to individuals in higher education through AHE. Membership in NEA entitles individuals in higher education to membership in the AHE without additional charge. Among the services rendered to members are: (1) The College and University Bulletin published semi-monthly, October-June, and "Current Issues in Higher Education" the report of the annual National Conference on Higher Education which contains all addresses, analysts' statements, and recorders' reports. (2) Participation in the National Conference on Higher Education and the regional conferences. (3) Services to individuals—the Association acts as a clearing house of information, materials and research; represents the profession in matters of national education; carries on research projects in conjunction with the NEA Research Division; has representation on the National Institutional Teacher Placement Association. Among the references in this pamphlet, there are seven listings of the MENC and its publications. A copy of the brochure and further information is available from AHE, 1201 Sixteenth St., N. W., Washington 6, D. C.

**1955-56 MUSIC DIRECTORS DESK BOOK** prepared by Hall & McCreary Company, Chicago, is a helpful source of useful information. Special events in the music world are listed for each month, and at the back of the book is a directory of MENC officers as well as other "Addresses Music Directors Often Need."

# MARTIN *Freres* WOODWINDS

MADE IN  
FRANCE

## ARE BEST FOR YOU!

**Faster Progress  
for STUDENTS...**

**Faster Results  
for DIRECTORS!**



### LAMONTE Made by Martin Freres

With drop-forged nickel plated nickel silver keys, LaMontes are made to take hard use in the hands of the beginner. Thousands of LaMontes are bought every year — proof of supervisors' and directors' approval.

Grenatex 17/6 Bb Clarinet Outfit — \$109.00  
Wood 17/6 Bb Clarinet Outfit — \$115.00

### COUDET Made by Martin Freres

For the student with the talent for advanced woodwind studies, CouDET contributes an extra margin of instrumental support. Newly designed mechanism, precise intonation, fine tone — with the serviceability assured by drop-forged nickel plated nickel silver keys.

17/6 Bb Clarinet Outfit — \$155.00  
Also available: Alto Clarinet, Bass Clarinet

### JEAN MARTIN Made by Martin Freres

Its natural color Grenadilla Wood makes Jean Martin a different clarinet...an instrument anyone can play with pride. Has the tone, action and intonation that students need...with drop-forged nickel plated nickel silver keys for trouble-free service all year long.

Wood 17/6 Bb Clarinet Outfit — \$135.00

### MARTIN FRERES

Many parents buy a Martin Freres in the very beginning. Their investment in a professional clarinet is repaid many times over when the pupil progresses more rapidly. Martin Freres gives the beginner the greatest chance to succeed — at surprisingly small additional expense.

17/6 Bb Clarinet Outfits—DeLuxe \$199.50; Philharmonic \$300.00  
Also available: Alto Clarinet, Bass Clarinet, Oboes

### MARTIN FRERES WOODWINDS

BUEGELEISEN & JACOBSON, INC. — 5 Union Square, New York 3, N. Y.

In Canada: 720 Bathurst Street, Toronto 4, Ont.

See your Martin Freres dealer,  
or write for new 16-page booklet  
of Martin Freres Woodwinds.  
No obligation, of course.





NAME THE BASS...NAME THE PRICE

## Kay has it!

If you're teaching grade school orchestra, you'll want a small bass - the **Kay Junior** at \$245, sized small enough for an 8-year-old. Then to the **regulation**  $\frac{3}{4}$  size for older students and professionals. Four different models, **4 and 5 string**, from \$275 to \$475. Your choice of **dark or blonde finish**. If it's a strolling combo or one night stands, don't overlook the **Mighty Midget** at \$375 - a third smaller! Just make sure it's a Kay - basses, used by more schools, students and professionals than all others combined. Your favorite music store can supply you.

*a bass for every  
purse and purpose*

WRITE FOR FREE CATALOG

KAY MUSICAL INSTRUMENT COMPANY, CHICAGO 12, ILLINOIS

### Publications of the

## MUSIC TEACHERS NATIONAL ASSOCIATION

### Proceedings

Published annually from 1906 to 1950 inclusive. Contains papers and addresses delivered at MTNA conventions, plus reports of officers and names of committee members. A limited supply of all volumes is available except those for 1907, 1913, 1915, 1916, 1917, 1920, 1937, 1938, 1940, 1942, 1943, 1944, and 1946. Price: \$5.00 per volume.

### Doctoral Dissertations in Musicology

Lists 340 completed dissertations, 142 dissertations in progress, includes 50 colleges and universities. Author and subject indexes. 82 pages, paper bound. Price: \$1.00 per copy.

### Bulletin

Published twice annually from 1939 to 1950 inclusive. Contains articles of interest to music teachers. A limited supply of back issues is still available. Price: 25c per copy.

### American Music Teacher

The official periodical of the Music Teachers National Association. Sent to all members of the Association as one of the membership benefits.

Published five times a year during the school year. Contains articles of interest to all music teachers, news of the state music teachers associations and news from the various MTNA Divisions. Articles range from philosophical and musicological to practical, down-to-earth accounts of pedagogical practices and procedures used by successful teachers. From time to time lists of compositions that are invaluable to teachers and performers are published in *American Music Teacher*.

*American Music Teacher* is recognized as an outstanding and leading professional periodical, a significant adjunct to the professional reading of all musicians. Subscriptions at \$3.00 per year are accepted from libraries only.

**MUSIC TEACHERS NATIONAL ASSOCIATION**

32 Browning Street, Baldwin, New York

**MUSIC MOTIF IN PARENTS MAGAZINE.** The September issue of Parents Magazine, which features two articles concerning better schools, might well be called a "music" issue. From the attractive cover picture showing a very personable young miss apparently on her way to school with her violin, with a background group of elementary school children playing band instruments, right on through the various departments, the theme is a musical one. It would be worth while for music educators to purchase this issue if for no other reason than to read "Communities Go All Out for Better Schools" and "Our Schools Can Build Unity" by Sister Mary De Lourdes, professor of education at St. Joseph's College, Hartford, Conn. But we are sure our readers will also be intrigued by the way music is used as the central theme throughout.

**"MUSIC AND FRANK LLOYD WRIGHT"** is the title of an article appearing in the November issue of the House Beautiful magazine, on the newsstands October 17.

**CONN ORGAN NOTES**, published by the Organ Division of C. G. Conn Ltd., Elkhart, Ind., is replete with items concerning interesting uses of the Conn organs, from music festivals, organ clubs, and over TV, to the item about the way the organ in the home of Mrs. Arline Lash of New Harbor, Me., is shared with her friends and the community. Last Christmas the organ was mounted on a truck and paraded through the town as accompaniment for a carol-singing group. When lobster fishermen search the ocean front forming Mrs. Lash's "front yard" for lobster pots which have washed ashore, Mrs. Lash often invites the men into her home on cold mornings for coffee and doughnuts and, while they eat, she entertains them with organ music. Vera Shields is editor-in-chief of the publication.

**PHONOGRAPH RECORDS FOR SCHOOLS.** In cooperation with the major phonograph companies, Educational Record Sales has compiled a list of the recordings especially selected for ready integration in the kindergarten to ninth-grade school programs. Records are arranged according to subject areas and grades in a thirty-six page catalog, "Phonograph Records for Classroom and Library." Available without charge to educators. Requests should be directed to Educational Record Sales, 146 Reade St., New York 13, N. Y.

**RECORDS AND FILMSTRIPS BASED ON LANDMARK BOOKS.** Enrichment Teaching Materials, 246 Fifth Ave., New York 1, N. Y. announces four new records and the first six filmstrips for use with Landmark Books. The records are: The Louisiana Purchase, Pirate Lafitte and Battle of New Orleans, Mr. Bell Invents the Telephone, George Washington Carver. Filmstrip titles are: Paul Revere and the Minute Men, The Winter at Valley Forge, Our Independence and the Constitution, The Louisiana Purchase, The Lewis and Clark Expedition, The California Gold Rush. An attractive brochure describing these and other materials is available on request.

**NEW MUTE.** Trumpet players will want to investigate the Flexi-Mute just introduced by H. & A. Selmer, Inc. It is a combined straight and cup mute, whose patented mechanism permits an almost instantaneous change from the straight to the cup effect, and it is not necessary to lower the trumpet from playing position to make the change. The mute is precision made of spun aluminum.

**GEORGE WAY DRUMS, INC.** is the name of the new company formed by George H. Way, who was for thirty-one years general manager and sales and advertising manager for Leedy, later with Leedy & Ludwig. A catalog is available by writing to Geo. Way Drums, Inc., 225 East Jackson St., Elkhart, Ind.





CONN  
SELF-SPRAYING  
LACQUER



"BAND OF AMERICA"  
OILS



COMET  
MOUTHPIECES



TROMBONE  
COLLAR  
PROTECTORS



CONN OILS



LACQUER-LIFE  
POLISH



ADJUSTABLE  
BASSOON  
THUMB CRUTCH



CUP  
MOUTHPIECES



EMERGENCY  
REPAIR KIT



DEWEY  
STANDS

## TO GET TOP QUALITY PERFORMANCE AND LONG LIFE ASK FOR CONN ACCESSORIES

When you use Conn Accessories you are assured of the finest possible performance and protection for your instrument. This is why leading artists the world over insist on genuine Conn Accessories. The Conn name is your guarantee of finest quality in every respect.

ALWAYS AVAILABLE... REASONABLY  
PRICED... SEE YOUR LOCAL MUSIC  
DEALER TODAY



**C. G. CONN LTD.**

Accessory and Service Division

1108 CONN BLDG., ELKHART, IND.

*Armstrong!* THE NAME TO REMEMBER IN *FLUTES AND PICCOLOS*



## *Intrinsic Excellence*

Painstaking craftsmen, exercising unparalleled experience, are the key to the finer musical and mechanical qualities of Armstrong flutes and piccolos.

W. T. ARMSTRONG COMPANY • ELKHART, INDIANA

# Music in Education

## *The Published Report of the International Conference on Music Education Brussels, 1953*

Published by  
UNESCO

This is the report in a 335-page hard-cover book of the meetings which were held in Brussels in 1953. It is an outstanding compendium of the thought and practices pertaining to music education as expressed at the Brussels meeting by outstanding leaders of music education from forty countries.

Music educators and students interested in music in international relations and music education and philosophy in other countries will want to add this fine book to their libraries.

### Summary of Chapter Headings and Sub-Headings

#### I. GENERAL EXPOSES

The Philosophy of Music Education.....	Georges Duhamel
Music and International Understanding.....	Domingo Santa Cruz
Music Education Within the Reach of All.....	Dragotin Cvetko
The Role of Folk Music in Education.....	Sir Steuart Wilson
The Present State of Music in the Occidental World.....	Leo Kestenberg
Music Education in Europe.....	Eberhard Preussner
Music Education on the American Continent.....	Arnold Walter
The Present State of Music Education in the Asiatic Continent: India.....	V. Raghaven
New Trends in Music Education.....	Vanett Lawler

#### II. MUSIC EDUCATION IN THE CURRICULUM

- A. Primary and Secondary Schools
- B. Higher Education
- C. Popular Music Schools
- D. Individual and Private Music Instruction

#### III. MUSIC EDUCATION IN SOCIETY

#### IV. METHODS AND AIDS IN MUSIC EDUCATION

#### V. THE TRAINING OF THE TEACHER

#### VI. THE CONTRIBUTION OF THE PROFESSIONAL TO MUSIC EDUCATION

#### VII. APPENDIXES

- A. Report Presented by the Rapporteur-General of  
the International Conference on the Role and  
Place of Music in the Education of  
Youth and Adults.....Arnold Walter
- B. Resolutions and Recommendations
- C. A Proposal to Found an International Society  
for Music Education.....Charles Seeger
- D. List of Participants

Price \$3.00

Order from: Columbia University Press, 2960 Broadway,  
New York, N.Y.

# Advertisers' Index

Academic Church & Choir Gowns	6
Alvin Music Corporation	59
Ampex Corporation	3
Armstrong Company, W. T.	15
Artley, Inc., D. & J.	62
Associated Music Publishers, Inc.	8
Audio-Visual Research	54
Big Three Music Corporation	12
Birchard & Co., C. C.	Cover 4
Boston Music Co., The	57
Buegeleisen & Jacobson, Inc.	13
Buescher Band Instrument Co.	7, 53
Cailliet Publications, Lucien	51
College-Conservatory of Music of Cincinnati	59
Collegiate Cap & Gown Co.	54
Conn Ltd., C. G.	31
Conn Ltd. Accessory	15
Conn Organs	4
Cundy-Bettoney Co., Inc., The	52
Eastman School of Music	61
Elkan-Vogel Co., Inc.	10
Elkhart Band Instrument Co.	37
Enrichment Records	48
Fischer, Inc., Carl	6
Fischer & Bro., J.	59
Fischer Musical Instrument Co., Inc., Carl	54, 62
Follett Publishing Co.	63
Ginn and Company	18
Gretsch Mfg. Co., The Fred	17, 50
Harmolin Company, The	46
Har-Tee, Inc.	61
Haynes Co., Wm. S.	61
Hotel Hamilton	53
Imlay, Hale K.	12
International Music Company	54
Ireland Needlecraft	53
Kay Musical Instrument Co.	14
Keaton Music Typewriter Co.	52
Kjos Music Company, Neil A.	56
Kratt Co., Wm.	55
Leblanc Corporation, G.	34, 35
Leedy Drum Co.	60
Los Angeles Conservatory	56
Lutton Music Personnel Service	57
Magnecord, Inc.	58
Martin Band Instrument Co.	10
Martin Freres Woodwinds	13
Masterworks Music Service	52
McGraw-Hill Book Co., Inc.	68
MENC	41, 45, 65
Moore Co., E. R.	61
Music in Education	16
Music Publishers Holding Corporation	32
Music Teachers National Ass'n.	14, 63
Music Teachers Placement Service	62
National Church Goods Supply Co.	52
Norren Mfg. Co.	52
Peabody Conservatory of Music	55
Peery Products Co.	59
Presser Company, Theodore	2
Radio Corporation of America	11
Rayner, Dalheim & Co.	54
Scherl & Roth, Inc.	12
Schirmer, G., Inc.	9
Schmidt International Inc., Oscar	63
Schmitt Publications, Inc.	53
Selmer, Inc., H. & A.	5, 56
Shawnee Press, Inc.	Cover 3
Silver Burdett Company	Cover 2
S.P.E.B.S.Q.S.A.	48
Steinway & Sons	1
Sternburg, Simon	12
Story & Clark Piano Co.	58
Strayline Products Co.	54
Summy Company, Clayton F.	64
Targ & Dinner, Inc.	66
Varitone, Inc.	47, 65
Wenger Music Equipment Co.	52, 57
Wheelwright, Sterling D.	60
Willis Music Co., The	55
Wurlitzer Company, The Rudolph	29, 51

## GOOD BRASS FOR TIGHT BUDGETS

# LAFAYETTE

BAND INSTRUMENTS • MADE IN FRANCE

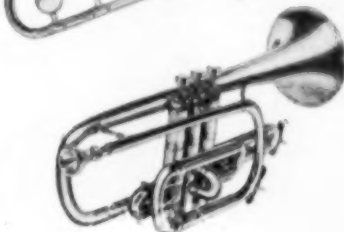
Lafayette provides you with a complete line of good brass crafted to the time-honored French standards of fine tone and design, yet priced within your budget. All Lafayettes are made in the famous factories of Couesnon & Cie., Paris, and carry a written Gretsch Guarantee. For brilliant tone, smooth action and beautiful appearance, they are unequalled in the economy price range. All prices include tax.



**LAFAYETTE B-B TRUMPET.** Graceful lines and tonal quality usually found only at a higher price. Modernistic braces and finger hook; fast action, short-travel large calibre nickel silver valves. Gold lacquered. PX2225.....\$72.00 (case \$15.00 extra)



**LAFAYETTE B-B TROMBONE.** Excellent tone and playing qualities. Medium bore, all-purpose instrument. Fine intonation in all positions. Nickel-silver slide stockings, hand-ground for fast, smooth action; 7" bell. Gold lacquered. PX2230.....Each \$79.00 (case \$27.00 extra)



**LAFAYETTE B-B CORNET.** Compact, easy blowing. Hand-ground, perfectly fitting nickel silver valves. Short piston travel gives fast action. Modernistic bracing and finger hook. Gold lacquered. PX2220.....Each \$72.00 (case \$15.00 extra)

**LAFAYETTE UPRIGHT B-B BASS.** Perfect in intonation thru entire register. Easy to carry and play, thanks to perfect balance. 16 1/4" bell; weighs 14 1/2 lbs. Gold lacquered. PX2260.....\$325.00

**LAFAYETTE BELL-FRONT B-B BARITONE.** Remarkable tonal power and mellowness. 11" bell. Smooth-action, hand-ground nickel silver valves. Gold lacquered. PX2248.....Each \$175.00

**LAFAYETTE UPRIGHT E-B ALTO.** Compact, well balanced, accurately tuned. Rich, true, full tonal qualities. 7 1/4" bell. Gold lacquered. Nickel silver valves. PX2236.....Each \$100.00

All instruments complete with music lyre and silver-plated mouthpiece

### TALENT TEST RENTAL PLAN:

Without obligation, send details of Gretsch Talent Test Rental Plan and facts on how I can get the most for my school with Lafayette Band Instruments.

Name.....

Address.....

City..... Zone..... State.....

My Dealer's Name.....

### THE FRED. GRETSCH MFG. CO.

FINE MUSICAL INSTRUMENTS SINCE 1883 • 40 BROADWAY, BROOKLYN 11, N. Y. ME1155

# Songs for a Christmas Program

## Kindergarten

### *The Kindergarten Book*

Bells of Christmas  
Christmas Song  
The Angels  
O Little Town of Bethlehem  
Away in a Manger  
Chimes of Christmas (Instrumental)  
Kitten's Christmas Song  
Silent Night  
Greeting Song  
Jingle Bells  
Santa's Helpers  
Let's Dance Around the Christmas Tree  
Christmas Tree March (Instrumental)

## Grade 1

### *The First Grade Book*

Away in a Manger  
The Angels Came  
O Little Town of Bethlehem  
We Three Kings of Orient Are  
Oh Come, Little Children  
The First Noel  
Silent Night  
Jingle, Jingle  
Santa's Coming  
Up on the House-top  
Jolly Old Saint Nicholas  
Now It's Christmas Time  
Jingle Bells  
Sleigh Bells  
I'm a Little Christmas Tree  
Christmas Tree March (Instrumental)

## Grade 2

### *Singing On Our Way*

The Little Bells  
Now It's Christmas Time  
Up on the House-top  
Old Santa's Coming  
A Carol  
Away in a Manger  
I'm a Little Christmas Tree  
I Wish You a Merry Christmas  
Hear the Christmas Bells  
How Lovely Are the Messengers  
Silent Night  
We Three Kings of Orient Are  
Long Ago  
O Come, All Ye Faithful

## Grade 3

### *Singing and Rhyming*

Jolly Old Saint Nicholas  
Merry Christmas Bells  
The First Noel  
Christmas  
The Christmas Star  
Run, Neighbors, to the Crib  
Oh Come, Little Children  
Hark! the Herald Angels Sing  
Pine Tree Song  
O Little Town of Bethlehem

presented in the popular series by  
Pitts • Glenn • Watters • Wersen

# OUR SINGING WORLD

## Grade 4

### *Singing Every Day*

We Wish You a Merry Christmas  
Merry Christmas  
O Come, All Ye Faithful  
Deck the Hall  
It Came Upon the Midnight Clear  
We Three Kings of Orient Are  
Here Lies a Baby  
The Friendly Beasts  
This is the Time of Joy  
O Jesu Sweet  
He is Born, the Holy Child  
I Heard the Bells  
New Year Song



## Grade 7

### *Singing Juniors*

Christmas Bells  
Christmas  
Good King Wenceslas  
Hark! The Herald Angels Sing  
O Little Town of Bethlehem  
Lullaby on Christmas Eve  
Beside Thy Cradle Here I Stand  
Rise Up, Shepherd, an' Follow  
One Christmas Morning  
Deck the Hall  
Pray God Bless  
Christmas in an Alpine Village  
Maria Went through Wood and Thorn  
Come, Shepherds  
Christ Is Born  
Bell Carol  
Lo, How a Rose  
Dona Nobis Pacem  
Silent Night

## Grade 5

### *Singing Together*

Christmas Bells  
Pray God Bless  
Silent Night  
O Little Town of Bethlehem  
Shepherds and the Star  
Christmas Lullaby  
Carol of the Grasses  
O Mary  
Lullaby on Christmas Eve  
Hark! The Herald Angels Sing  
The Wondrous Child  
The Angels in Our Fields  
On a Winter Morning  
The Twelve Days of Christmas

## Grade 6

### *Singing in Harmony*

It Came Upon the Midnight Clear  
The First Noel  
Christmas Is Coming  
To Bethlehem  
When Christ Was Born  
The Bell Song  
The Little Sheep of Bethlehem  
O Come, All Ye Faithful  
Sing, Ye Faithful, Sing  
Silent Night  
The Lowly Birth  
On Christmas Day in the Morning  
From Far Away  
Sleep, Little Lord  
Sing We Today  
Hark Ye, What Angel Voices  
Joy to the World

## Grade 8

### *Singing Teen-agers*

Break Forth, O Beauteous, Heavenly Light  
Come Ye to Bethlehem  
The Three Kings  
Oh Come, Little Children  
Gates and Doors  
Go Tell It on the Mountain  
O Come, All Ye Faithful  
The Prophecy (text only)  
O Come, O Come, Emmanuel  
Silent Night  
What Child Is This?  
The First Noel  
We Three Kings of Orient Are  
O Little Town of Bethlehem

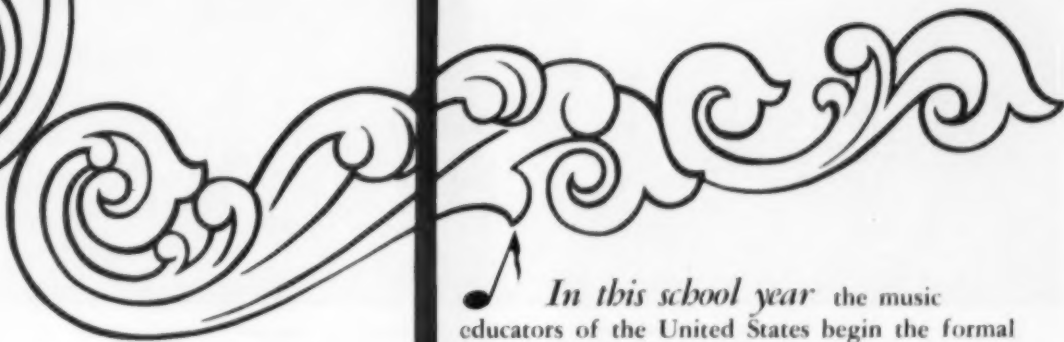
# GINN AND COMPANY


Home office: Boston. Sales offices: New York 11 Chicago 16  
Atlanta 3 Dallas 1 Columbus 16 San Francisco 3 Toronto 7





# Completing the HALF CENTURY



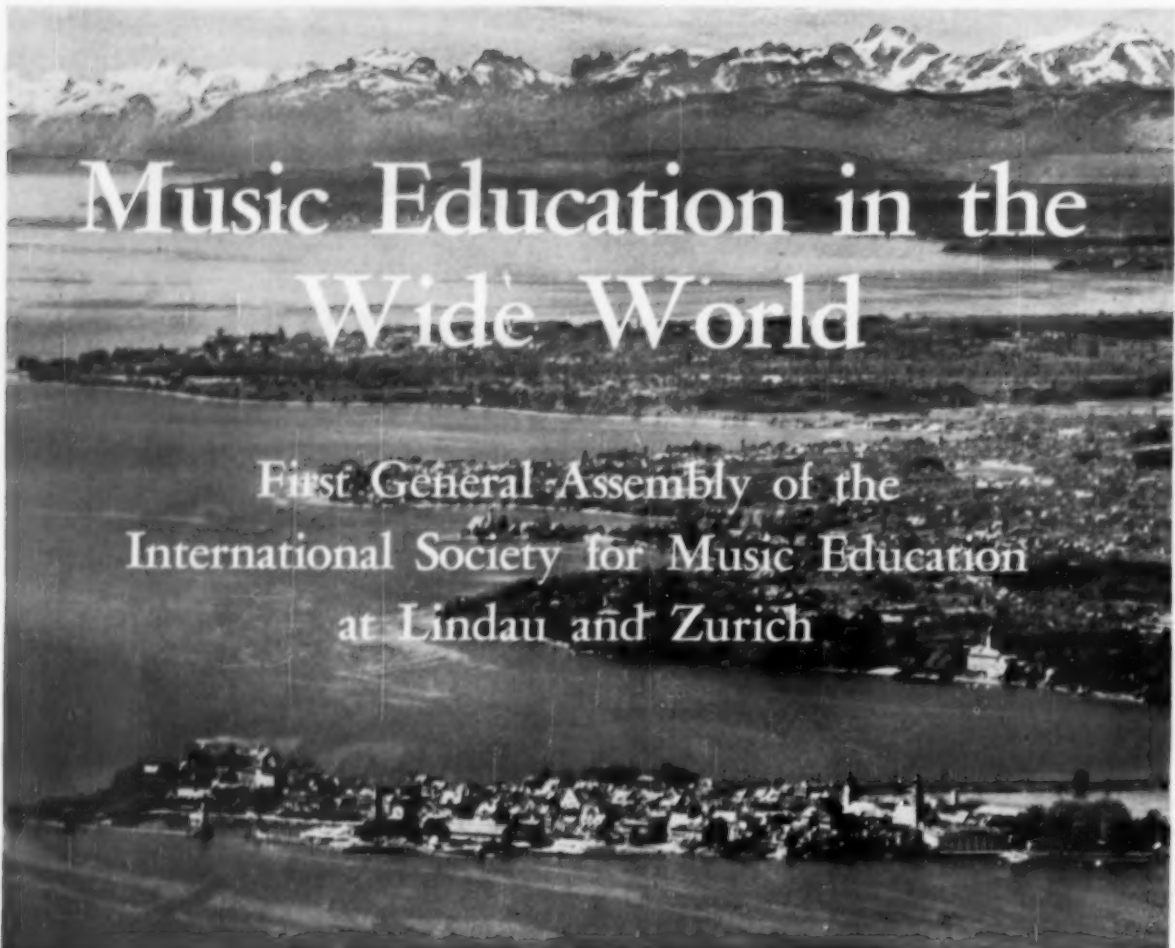
 *In this school year* the music educators of the United States begin the formal observance marking the completion of a half century of cooperative effort for the "Advancement of good music through the instrumentality of the schools."

*Completing the half century*, therefore, is the theme of the annual membership roll call for the 49th year of the professional organization of music education. In 1907 sixty-nine persons signed the roll as charter members. Today there are more than 40,000 who have a stake in music education, vocationally or otherwise, whose names are being called.

Although the period for the Anniversary Observance will be from April 1956 through April 1957, if you are one of the 40,000 your part in the program begins now with your response to the membership roll call. The opportunity is yours to help make the year which completes the half century have its fullest significance as the threshold to a future of still greater achievements in the cause of music education.

**Music  
Educators  
Journal**

VOLUME FORTY-TWO, No. 2  
NOVEMBER-DECEMBER, 1955  
Copyright 1955 by Music Edu-  
cators National Conference, 64  
E. Jackson Blvd., Chicago 4, Ill.



# Music Education in the Wide World

## First General Assembly of the International Society for Music Education at Lindau and Zurich

Lindau in the foreground; the Alps in the background (see page sixty).  
Photograph supplied by German Tourist Information Office, Chicago.

As the MENC completes the half century, the International Society for Music Education begins what its board and members hope will be a half century of mutual helpfulness in music education on an international level. This article could not give a true picture of the meetings in 1955 in Lindau, Germany and Zurich, Switzerland without reviewing briefly the historic events in music education on an international basis which led up to the convening of the First General Assembly of the International Society for Music Education.

Ten years ago the war was just over. During the war years cultural exchange virtually ceased between Europe and the United States—and between us and the Orient. A get-acquainted kind of cultural exchange flourished between the United States and Latin America, and, while it lasted, the flow back and forth in this hemisphere was of great value to good international relations. It is lamentable that with the conclusion of the war the north-south cultural exchange was de-emphasized by our foreign policy makers—as some say, the good neighbor policy became the lost neighbor policy.

Despite this it was only natural, we suppose, for us and the rest of the world to begin to think on a world-wide basis of international relations at the conclusion of the war. Our cultural patterns of thinking paralleled to a considerable extent the first steps we were taking toward

broad programs of international policy—politically and economically.

+

At the United Nations Conference in San Francisco in 1945 was born Unesco. In 1946 the First General Conference of Unesco was held. At both these conferences educational, scientific and cultural exchange, the *ESC* of Unesco, were the three principal items on the agenda. Always the field of music received much discussion. How music can be used within the Unesco program to serve the basic aims and objectives of Unesco—"peace and understanding among the peoples of the world"—was gone over time and again at these conferences. At the risk of further digression, it must be said again that too, too often people think Unesco's program is set up to do something *for music*, whereas the basic principle, since the beginning of the Unesco program, is that music should be used to do something *for Unesco's program* of furthering peace and understanding among peoples of divergent backgrounds, economic, political, and cultural.

In 1946 and early in 1947 the program of the young international organization, Unesco, was widening. Every attempt was being made so that this international organization would have some practical programs and not be

concerned only with the intellectual approach to international relations, as was the International Bureau of Intellectual Cooperation following World War I.

In cultural matters, Unesco's plans in those first years following the last war were necessarily broad. But music always figured prominently. Some people will remember well the birth of the idea of an International Music Council, and the suggestion that it could best be brought into existence by and through Unesco. This could not be done by the Unesco staff. It was a matter which needed official action at the Second General Conference of Unesco held in Mexico City in 1947. Plans were made, documents were prepared and circulated by the secretariat of Unesco in Paris among countries all over the world (there were some thirty member states of Unesco in 1947; now close to eighty countries are members). Their delegations came to Mexico City with the item of a proposed International Music Council on their agendas. It is good to recall for the record that there was a moment of pride for every United States citizen at the Mexico City Conference, when a member of the United States delegation officially moved the creation by Unesco of the International Music Council.

Through the International Music Council and Unesco, the First General Conference on Music in Education was organized in Brussels in 1953. Members of a Preparatory Commission\*, appointed by the International Music Council and Unesco, worked on program plans for two years in advance of the Brussels meeting. It was agreed that the Brussels meeting would be built around two basic objectives: (1) to facilitate exchange of persons, and to disseminate information in the field of music in general education on a world-wide basis, and (2) to lay the groundwork for an international organization for music education.

The Brussels meeting was a great success, attended by delegations from all over the world. On the last day of the meeting in Brussels, provisional statutes were adopted for an International Society for Music Education.

Now, up to this time Unesco and the International Music Council had sponsored meetings—those of the Preparatory Commission and the meeting in Brussels. But, at the moment the International Society for Music Education came into existence in Brussels, the ISME was on its own, so to speak.

+

Planning for the First General Assembly of ISME in 1955 was not easy. Distances are very great indeed when people are working on an international basis. Members of the Board of ISME were busy with their own work—however, airplanes carrying mail in all directions served Board members well, and announcement was made of the First General Assembly to be held in Lindau and Zurich in 1955. The primary purpose of this Assembly was to give status to the Society as an international organization, and to give opportunity for the adoption of permanent statutes of the organization.

Therefore, the Board of ISME sought to plan the meetings in conjunction with some regularly scheduled

music education events in Europe. It was the good fortune of the Society to be invited to meet in Lindau with the Institute for New Music, and in Zurich with a special Conference on Music Education. In other words, the Board members were relieved of the responsibility of program plans and could devote their time to plans concerning business and organization needs of the Society.

Delegates from fourteen countries came to Lindau and Zurich. Society members were privileged to participate in the Institute for New Music in Lindau, where 700 music educators from Germany came to hear contemporary music performed by school and other amateur groups. German composers whose works were played were there to discuss music education problems—the use of contemporary music in the schools. For instance, Carl Orff, the distinguished composer, was present not alone as a composer, but as a music educator whose *Orff Schulwerk* is one of the widely used methods of music education in Germany. Some United States music educators who were in Lindau felt MENC programs might well include this type of serious study of the important subject of our own contemporary music. Frequently the question was asked over there by United States music educators, "Why is it that we in the United States do not come together with our composers in such institute sessions?"

Some of the composers met in special sessions with members of ISME. For instance, Hans Mersman, the director of the Music Hochschule in Cologne, presented to Society members a fascinating account of the development of the German Youth Music Movement prior to 1933, its role during the growing isolation of Germany from the rest of the world between 1933 and 1939, and the current resurgence of the Youth Music Movement.

A day's trip was arranged in Bregenz, Austria, across beautiful Lake Constance from Lindau. The festival day in Bregenz included Gregorian chant at a mass in the cathedral in Bregenz, and a folk dance and song festival in a municipal building presented by Austrian boys and girls, some of whom had come several hundred miles. In the afternoon there was a demonstration of a town community sing in the park led by an Austrian composer.

TURN THE PAGE



A familiar scene in Zurich, with the towers of the historic Grossmünster (cathedral) in the background. Photo supplied by Consulate of Switzerland, Chicago.

\*Members of the Preparatory Commission: Bernard Shore, staff inspector, Ministry of Education, United Kingdom; Arnold Walter, Royal Conservatory of Music, University of Toronto, Canada; Marcel Cuvelier, secretary-general, International Federation of Musical Youth, Belgium; Raymond Loncheur, general inspector of music, Ministry of Education, France; M. E. Ricketts, International Publishers Congress, United Kingdom; Vanett Lawler, executive secretary, Music Educators National Conference, U.S.A.

Something more than the playing and hearing of music happened in Lindau. It is true that at Brussels in 1953 there was a German delegation, and some MENC members will recall outstanding performing groups from Germany. However, the Brussels meeting was the first official contact German music educators had had with musicians from other countries since the war. There was bound to be some tension.

In Lindau there was not a vestige of tension. The slight acquaintances and very casual friendships begun in Brussels blossomed into real camaraderie in Lindau. There, for instance, at a banquet given by the mayor for the Society, toasts were exchanged on a round-the-world basis.

In Zurich the Society was favored with excellent demonstrations. As we discussed the *Orff Schultwerk* in Lindau, so we discussed Dalcroze methods in Switzerland. The creative and rhythmic demonstrations presented by Mimi Scheiblauber were deeply appreciated and admired, as was Miss Scheiblauber's work with handicapped children. In fact, some members of the Society from the United States and other countries remained in Zurich following the meetings to have further conferences with Miss Scheiblauber. Radio Zurich also made its facilities available to the Society. Fine demonstrations were given by students of the Conservatory of Zurich, where meetings were held, and also by teachers and students of schools in Zurich.

+

The foregoing comments on the professional aspects of the programs in Lindau and Zurich cover only a few of the highlights. They serve, however to illustrate the nature of the programs in Lindau and Zurich. A more extensive report has been sent to members of the Society. A few copies are still available and will be sent on request from the MENC Washington office, 1201 Sixteenth St., N.W., Washington 6, D.C., to MENC members who are interested.

+

As stated previously, the members of the Board of ISME planned sessions in Lindau and Zurich in order to give ample time to consideration of statutes, to the election of the new members of the Board and to the preparation of resolutions. It is gratifying to say that several sessions were devoted to the revision of the statutes, and that there are now adopted statutes which will serve the Society well during the next period. Standing committees have been appointed in two broad areas: (1) Music in Schools and Colleges, and (2) The Education of the Professional Musician. Copies of the statutes are available from the MENC Washington office.

A representative group of music educators from countries all over the world were elected and have consented to serve on the Board. Special mention should be made of the good fortune of the Society in having Domingo Santa Cruz of Chile as its president. Mr. Santa Cruz is a

distinguished composer, musicologist, and music educator. He is an excellent administrator, having just retired as the dean of the College of Fine Arts of the University of Chile. Mr. Santa Cruz will give excellent leadership to the Society. As the secretary general the Society will have Egon Kraus of Cologne, Germany. Mr. Kraus is a distinguished musician, a choral conductor, an editor of music education books, and currently the president of the German Music Teachers Association.

The complete roster of officers elected at the 1955 meeting of the First General Assembly is:

Honorary president—Leo Kestenberg, Teachers Training School, Tel Aviv, Israel; president—Domingo Santa Cruz, dean emeritus and professor, University of Chile, Santiago (address: Casilla 2100 Santiago); vice presidents—Arnold Walter, director, Faculty of Music, University of Toronto, Canada; Eberhard Preussner, deputy director, Mozarteum Academy, Salzburg, Austria; Bengt Franzén, professor of music, Royal Academy of Music, Stockholm, Sweden; secretary-general—Egon Kraus, Music Academy, Cologne, Germany; Music Academy, Trossingen, Germany (address: Manderscheider Str. 35, Cologne Klettenberg, Germany); treasurer—Vanett Lawler, executive secretary, MENC, 1201 16th St., N. W., Washington 6, D. C.

Members-at-large: John Bishop, elder professor of music, Conservatorium, University of Adelaide, Adelaide, South Australia; Elizabeth Collins, director, Peoples College, University of Liberia, Monrovia, Liberia; Marcel Cuvelier, secretary-general, International Federation of Musical Youth, Palais des Beaux Arts, Brussels, Belgium; Renato Fasano, director, Conservatory of Music, Benedetto Marcello, Venice, Italy; C. Willum Hansen, professor of music, secondary schools, Copenhagen Hellerup, Denmark; Martti Hela, president, Helsinki Teachers College, Helsinki, Finland; Lucrecia R. Kasilag, dean, College of Music and the Arts, Philippine Women's University, Manila, Philippines; Saburo Moroi, inspector for social education, Ministry of Education, Tokyo, Japan; Trude Reich, inspector of music, Ministry of Education, Zagreb, Yugoslavia; P. Sambamurti, head, Department of Music, University of Madras, India; Rudolf Schoch, professor of music, Scheuchzerstr. 95, Zurich, Switzerland; Blanche Souriac, professor of music, Lycee La Fontaine, 26 rue Desrenaudes, Paris XVII, France.

At the meetings, plans were discussed for the future of the Society. Within the year ISME will make application for membership in the International Music Council. Through this affiliation support—professional and some financial—is assured. From the support by Unesco, professional and financial, given the Society both for the 1953 and 1955 meetings, it is evident that the Society will be regarded by Unesco as the principal facilitating agency in music education. At the meetings, plans were suggested for the distribution of a bulletin to members. It was also agreed that the Second General Assembly of the Society would be held in Europe in 1957.

Dues in the Society have been fixed at three dollars per year, and may be remitted to the Treasurer, ISME, 1201 Sixteenth St., N.W., Washington 6, D.C.

The Society is encouraged by the fact that its program has been helpful in other parts of the world. In August 1955 the first Southeast Asia Conference on Music Education was held in Manila. Word has just been received that in May 1956 in Melbourne, Australia, the first Conference on Music in Education will be sponsored by music educators in Australia and New Zealand.

Another item of interest is the recent Unesco publi-



Domingo Santa Cruz  
ISME President  
Santiago, Chile



Arnold Walter  
ISME Past-President  
Toronto, Canada



cation, "Music in Education"—the report of the Brussels meeting.\* This is an excellent publication both from the standpoint of content and bookmaking. It is a book dealing with comparative music education, and its contributors are authorities from countries all over the world. It is priced at \$3.00 and may be secured from Unesco's distributing agency in the United States, Columbia University Press, 2960 Broadway, New York, N.Y.

The International Society for Music Education has had a solid foundation, it has enjoyed fine leadership in the first two years of its existence under its retiring president Arnold Walter, director of the Faculty of Music of the University of Toronto, and its Board is composed of persons dedicated to the importance and improvement of music education all over the world. Music educators in the United States who have had a part in the development of the Society can justly feel professional satisfaction in the contributions they have

made as individuals, and in the cooperation which has been extended to the international organization by MENC officers. This cooperation on the part of music educators in the United States has been not only through participation in the 1953 and 1955 international meetings but through continuous contacts maintained by correspondence and exchange of materials with ISME members in other countries. The gratitude of ISME officers is particularly extended to the many music educators here who consistently offer professional and personal courtesies to ISME members from other countries who are in the United States.

Members of the Music Educators National Conference can look forward to increased opportunities for cooperation with and participation in the Society, which is beginning its first years of organization life when the MENC is beginning the observance of its first fifty years of existence.—V.L.

\*See page 16

## Vignettes of Music Education History

Walter H. Aiken, with five years teaching in Middletown and Hamilton, Ohio (1874-1879), twenty-one years as a teacher in Cincinnati (1879-1900), and thirty years as superintendent of music in Cincinnati (1900-1930), presents one of the longest records of active service in the history of music education. He was a member of the Research Council of the MENC, served as host to the Conference in 1910 and 1924, and edited much music for school use.



**D**URING the winter of 1881 the Twenty-sixth District School in the city of Cincinnati put on an entertainment for its friends. The hit of the evening proved to be seven boys about twelve years old who had been trained in a song by Walter Aiken, the music teacher. The boys sidled onto the improvised stage so that no one in the room could see what was on the large cards hanging on their backs. Mr. Aiken struck a chord on the piano and the first boy began to sing<sup>1</sup>.

You may talk about your groves where you wander with your loves,

You may talk about your moonlit waves that fall and flow,  
Something fairer far than these, I can show you if you please,  
'Tis the charming little cupboard where the jam pots grow.

He was joined by the others to sing,

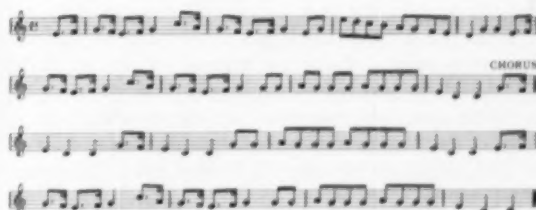
Where the jam pots grow, where the jam pots grow,  
Where the jelly, jolly, jelly, jolly jam pots grow,  
'Tis the dearest spot to me on the land or on the sea,  
'Tis the charming little cupboard where the jam pots grow.

The crowd enjoyed it so much that there was a smattering of applause as a second boy commenced another verse,

There the golden peaches shine in their syrup clear and fine  
And the raspberries are blushing with a dusty glow,  
And the cherries and the plums seem to beckon me to come  
To the charming little cupboard where the jam pots grow.

<sup>1</sup>Song found in notebook of Walter H. Aiken in collection of his effects at the College of Music of Cincinnati.

### Jam Pot Song



As the boys sang the chorus this time they delighted the audience by rubbing their stomachs and rolling their eyes. Then a freckle-faced lad took a step forward and pointed his finger at Mr. Aiken in imitation of an action he must have seen in a minstrel. He sang in a clear soprano voice,

There the sprightly pickles stand with the catsup close at hand  
And the marmalades and jellies in a goodly row,  
And the quinces ruddy fire would an anchorite inspire  
To seek the little cupboard where the jam pots grow.

As he sang the others licked their lips and wiped them with the backs of their hands just before they entered on the chorus. The biggest of the boys sang the fourth and final stanza,

Never tell me of your bowers that are full of bugs and flowers,

Never tell me of your meadows where the breezes blow,  
But sing me if you will of that house beneath the hill  
And the dainty little cupboard where the jam pots grow.

The voices boomed out the final chorus,

Where the jam pots grow, where the jam pots grow,  
Where the jelly, jolly, jelly, jolly, jam pots grow,  
'Tis the dearest spot to me on the land or on the sea,  
'Tis the charming little cupboard where the jam pots grow.

Just as they finished singing the boys put their hands on their knees and in one hop turned around to present their backs to the audience. The crowd, in their enjoyment of the song, had forgotten all about the cards and were completely surprised and delighted to see them spelling out JAM POTS.

CHARLES L. GARY

# Chamber Music for the Elementary Grades

Myron Sandler

*In the January 1955 issue of "Overture"—the official journal of the Musicians Mutual Protective Association, Local 47 of the American Federation of Musicians—a double-page spread is devoted to the chamber music workshop for elementary grades described in Mr. Sandler's article. "A major factor," says the Overture, "in the success of the workshop conceived by Myron Sandler, a member of Local 47, was the wholehearted cooperation of two organizations and their leaders: William Hartshorn, supervisor in charge of the music education branch of the Los Angeles Board of Education, and John te Groen, president of Local 47 of the A. F. of M.*

*"Experimental laboratory sessions held before elementary school principals, music supervisors and children's groups ranging in ages from six to eleven, are received with enthusiasm, confirming our belief that chamber music, if presented in a well-organized fashion, geared to the tastes of the very young without sacrificing high standards of quality, can be thoroughly and healthfully integrated into a child's way of life, assuring us of better, more musical audiences in the future.*

*"The workshop engages two performing groups: the Mallory String Quartet in which Mr. Sandler plays viola, and the Southern California Woodwind Ensemble."*

*Mr. Sandler is a recording musician in the Columbia Pictures studio orchestra, and teaches a class in string instrument techniques for music education majors at the University of California, Los Angeles.*

ONE HOT DAY, a summer ago, our string quartet was hard at it in the final stages of preparation for a concert. All the doors and windows were opened to any stray breeze. I do not remember if any little zephyr found its way to us, and right now it does not much matter, but I do remember our astonishment when, pausing for some minor correction, we discovered a half-dozen tiny objects, which shortly turned out to be noses, flattened against the screen door of the living room where we were fiddling away. Soon the faces and mouths that belonged to these noses were imploring us not to stop playing, and as every musician has a bit of "ham" in him, the most appreciative audience we ever had was invited in to witness at close range the remainder of our rehearsal.

The youngsters, most of them preschoolers, were entranced with what they saw and heard. Their surge of naively intelligent questions, when we had finished, was such a refreshing experience that any rehearsal fatigue was soon forgotten. As a performing quartet, we had experienced the usual words of praise following many of our concerts. Even newspaper critics had thrown more than a few superlatives our way. But nothing like the uninhibited enthusiasm and sincerity of these youngsters ever happened to us before. It was a wonderful and inspiring experience.

+

I am not able to offer any scientific analysis of the differences that exist between children and adults listening to string quartets, but judging from the amount of poor music that is tolerated by most of the adult population today, good music probably never reached them as little children when their tastes and personalities were being developed. Perhaps we, as musicians, might now be instrumental in changing many inquiring childish faces into informed adult audiences of the future. At any rate, our quartet agreed that we were going to try.

To evolve a means of bringing our music to young children we needed a source of child audiences. Ideally, this meant organized groups of children at various age levels. Since education was our intent and the younger children our immediate target, the elementary schools seemed to afford the most logical proving ground.

The nearest elementary school music supervisor was contacted and our proposals discussed. His interest was immediate and through his wonderful cooperation arrangements were quickly made to audition our project for board of education approval.

A demonstration program was prepared and a date scheduled. The director of music education for the city public schools, a principals' committee for sanction of classroom entertainment, and music supervisors of neighboring districts were invited to a predetermined school. On the day of the program two classes of second and third graders numbering about sixty-five assembled in a large classroom. The string quartet was placed in the center and the children were seated on rugs and small chairs all around us, as close as a musician's playing comfort would permit without putting a violin bow in anyone's eye. Adults were inconspicuously placed in the background to observe the reactions of these youngsters to a performance of "high brow" chamber music.

The format of the presentation was based primarily on our living room rehearsal experience. The musicians and their instruments were introduced; a few words were said about the composers and music to be played, and the "concert" was underway. So as not to tax the attention span of our young audience, none of the selections was more than one and a half minutes in duration. Half way through the program time was given to those all-important questions: "How many hairs in the bow?" . . . "How much did your violins cost?" . . . "Are all of you brothers, or just friends?" . . . "What's the black ashtray (chinrest) for?" . . . "How do you all keep together when you play?" . . . and many, many others, each indicative of children's curiosity and remarkable capacity for observation. The entire program, including the questions, lasted just under thirty minutes and our young listeners let us know in no uncertain terms that we were a rousing success. This is not meant in a boastful way because children have an innate enthusiasm for almost anything new to them, if an effort is made to present it at their level of comprehension.

Happily, we obtained board of education license to carry our project into the classrooms, and because we wanted to be listed as something more descriptive than just a string quartet on the approved entertainment list, the name, "Chamber Music Workshop for Children" came about.

It was suggested that we give another demonstration program in a different part of the city to familiarize a greater number of music supervisors and principals with what we were doing. Encouraged by the success of our first venture, we invited a well-known professional woodwind quintet to join us in this program. Once again we were overwhelmed with the enthusiastic response of our young audience.



The Mallory String Quartet, of which the author of this article is a member, just "sits in" with the audience. Whatever it was that Mr. Sandler was saying about the soprano and alto members of the fiddle family evidently struck what might be termed, to coin a phrase, a responsive chord.

The time had now come to work out financial details. The musicians of the quartet and quintet are all union members gainfully employed in music as a profession. While this helps to insure a professional caliber of performance and to create a more desirable total effect in our presentation, it also meant that money must be found to pay for the programs. A not-so-profound observation also indicates that people more fully appreciate and have greater respect for something that costs money, and of course, this upholds the prestige of music as a profession.

After thoroughly discussing the workshop idea with the president of the local musician's union, we discovered that the union itself is very cooperative in public education or cultural programs, and maintains a fund specifically designed to offset the limited financial resources of most public education institutions. However, the nature of this fund and the laws of its governing body wisely prohibit the complete sponsorship of any such program, except in extreme hardship situations. The usual policy of financial backing is on a fifty-per-cent basis, the educational organization paying half and the fund the other half, thereby providing adequate compensation for the musicians, yet making it possible for the schools to afford first-rate concerts.

With union support assured, it was now necessary to speak to the director of public school music education about logical means by which individual schools wanting workshop presentations could raise their fifty per cent. Many possibilities were discussed, most of them centering about the student body fund and the Parent-Teachers Association, with a chance for some outside help from such organizations as the Junior League. With the cost of an average workshop program down to an amount that could be comfortably raised, after one paper drive and cost distribution adequately explained to all the elementary school principals, bids began to come in from music supervisors all over the city for our programs, and the Chamber Music Workshop for Children was officially in operation.

Though much forethought had already been given to the selection of appropriate program material, it was now necessary to reevaluate and do more thorough research into the requirements of young audiences. Further analysis led to the reorganization of our programs into more comprehensive units. The basic elements of music had to be considered and divided into easily understood components. Melody, for example, represented the moving of tone through any or all portions of the complete range of pitch (varying degrees of high or low sounds). We felt that repertoire to illustrate extreme degrees of pitch in sudden contrast would be appropriate and espe-



Art Frantz tells about how far a toot travels from the mouth-piece through the tubing used in a French horn.





Mallory String Quartet. Left to right: Tibor Zellg, violin; Milton Feher, violin; Myron Sandler, viola; Paul Bergstrom, cello.

cially dramatic for the very young. Ascending and descending scale-like melodies, descriptive of waves, hills, stairs, etc., are fascinating to children of all ages.

Other aspects of melody would deal with two or more opposing tunes in simple counterpoint: canons and fugues likened to actual conversation between two or more people. Illustrative compositions of this nature had to be selected. The only prerequisite for any chosen piece of music was that it have definite artistic merit, and if possible be composed originally for the medium of the chamber group performing it. Special arrangements and transcriptions should be used as little as possible.

Harmony was next to be considered. The qualities of thick or thin groups of sounds, active or resting chords, pyramid or arpeggiated chords (as in *ostinatos*), etc., demanded consideration and appropriate music for illustration. In dealing with the various qualities of harmony we avoided any derogatory reference to the dissonant nature of some combinations of sounds, hoping to keep young audiences free from the inhibiting discipline of our harmonic laws which could, all too soon, close their minds and ears to much fine contemporary music.

Similarly, elements of rhythm, dynamics, tempo, correlated (story telling) and abstract (mood or emotion arousing) music, as well as basic elements of form and structure must be exemplified, and all of this within the realm of chamber music literature.

Of course the question periods presented problems of a less specialized nature. Most of the questions were fundamental and very little trouble to answer. Nevertheless, it was good policy to be well armed with a collection of facts concerning all of the physical aspects of our instruments, historical data on their evolution, methods of playing, special effects, etc., so as to keep the respect of any little genius that happened to be among our inquirers.

Finally, these many categories had to be organized into a number of logical, yet stimulating programs, each maintaining an organized continuity within itself, and

prepared with definite age-levels in mind. Further, these programs must be progressive so that an audience exposed to two or more presentations would gain new information from each succeeding experience.

+

It may be expedient at this point to explain our workshop demonstration procedure and illustrate one of our typical formats for a "first visit" program. Because we feel that every demonstration should be the personal experience of each child in our audience, intimacy, proximity and informality are three essentials. In order to accommodate an entire elementary school, and yet keep the size of our audience small enough to maintain these three essentials, it is usually necessary to give as many as six half-hour programs in a single morning. So that every group may feel each performance is being given "just for them," the musicians go behind a screen or partition after their final bows and reappear for a fresh beginning after each new audience has been seated. Most of our first programs are for string quartet, the need for encouragement of string players being urgent in most schools. Therefore, one of the quartet programs has been used here as an example.

The theme is "Music of Old and New Composers." After greeting everyone and explaining very briefly why we are called a string quartet, each member is introduced and asked to play the open strings of his instrument. It is pointed out that there is no difference between the first and second violins, and that the viola is a fifth (five white keys on the piano) lower than the violin and obviously much larger when the two instruments are shown side by side. The cello is shown to be one octave (or eight white keys on the piano) lower than the viola and is held between the legs because the cello player's arm and neck are not long enough to hold it under his chin like the others. Then we get down to the business of playing "animal dances" by an old and a new composer, the old one being Joseph Haydn who wrote the *Surprise Symphony* and the *Toy Symphony*, and lived in Austria over two hundred years ago. He also composed the "Elephant Dance" (from the minuet movement of *Quartet Opus 76, No. 2*) with which we opened the program. Because the elephant is so fat, he cannot make all of his legs start dancing at the same time so the front legs (played by the violins) begin dancing first, and then a few beats later the back legs (viola and cello) get started; but no matter how hard they try, they cannot catch up, and have to finish the dance all by themselves (and we have a basic explanation of a canon). We point out that this type of music is similar to the round songs with which the children are familiar.

The new composer is Igor Stravinsky, one of the most famous of living composers, and his piece is a "Bear Dance" (the first of *Three Pieces for String Quartet*). This composition becomes a play in music. For the younger grades we tell a definite story about an old Russian bagpipe player who traveled from village to village with his trained dancing bear. The melody of the first violin represents the bagpipe tune, and the long sustained notes of the viola which continue throughout are the drone sounds that all bagpipes make. The cello has a rhythmic pizzicato accompaniment which sounds like lots of villagers keeping time to the music, and the second violin has a lugubrious four-note motive that sounds just like a dancing bear.



For the older children we do not call it a "Bear Dance," but merely an "animal dance." We play a bit of each instrument's part and let volunteers from the audience suggest whatever animal (or otherwise) these sounds remind them of, and from these suggestions construct our own plot right on the spot. This is always great sport for musicians and audience alike.

Before we continue, the children are informed of a question period to come later in the program. This gives them time to organize any thoughts that might occur to them and thus makes for better, more original questions.

The second portion of the program involves conversation or dialogue in music, and our example of the "Andante con moto" section of Beethoven's *Quartet Opus 127* graphically illustrates this in the dialogue between the two violins. In order further to clarify our point, the first and second violins play their parts alone and then the quartet reiterates the entire movement. This serves as our "old" composer example. The new composer, Dubensky, is represented by a whimsical fugue in pizzicato called "The Gossips." We all dramatically lay aside our bows in the performance of this piece to emphasize the pizzicato effect.

Now come the questions. Of course certain questions are basic and heard in class after class, but as in those cited in our first demonstrations, new and original questions continually surprise us. We try to make our answers as graphic as possible. When a little fellow wants to know what the funny holes in the top of the violin are for, he is invited to come forward and put his hands over the "f" holes while the bow is drawn across the strings. What he hears is a muffled nasal sound. During the production of that sound he is asked to remove his hands, and the result is always one of glee as a sudden increase in volume surprises the entire audience. The question is fully answered without anyone saying another word. In our woodwind demonstrations, in response to queries about the funny way the French horn is all curled up and why, two youngsters about sixteen feet apart

in the classroom are asked to stand. It is explained that if the horn were unwound it would reach from one child to the other and be much too long to hold. Of course astonishment then prevails. Still another little one wanted to know why the second violin instead of the first violin was used to show the difference between the violin and viola. It had to be explained that the first violinist's instrument was a very rare and valuable violin made by Stradivarius, and rather than take a chance on dropping or bumping it, we demonstrated with the second violin.

The questions always have to be brought to a close. They never stop of their own accord. This is done by suggesting that we play more music, this time story-telling music of Robert Schumann, our old composer, and Bela Bartok, the new one. Here we did use two quartet transcriptions, not because we wanted to violate our basic principle of music in its original performance medium, but because the music of these transcriptions is too fine and appropriate to overlook. The Schumann piece from *Scenes from Childhood* is called "Catch Me" or "Tag," depending on how one translates the German, and is fully appealing with either title for our young listeners. The second piece involves an explanation of "tremolo" and "ponticello," along with some animal imitations by our versatile cellist, to set the mood for the "Story of the Little Fly" from Bartok's *Microcosmos*. This composition with its fly buzzing sounds always brings down the house and very effectively closes our program.

+

Undoubtedly we have made some errors along the way and we can only hope that further experience will minimize them, but contact has been established with those young minds, and we are certain that the youngsters have come away from our programs at least a little richer for the experience. Most gratifying of all to the musicians participating in the Chamber Music Workshop is the realization that the qualities of honesty and sincerity, and a quest for knowledge are greatest in little children.



The youthful audiences were especially fascinated by the woodwind ensemble, and the explanations of the affinities and contrasts between the flute and the single and double reed instruments.

# More Than the Three R's

Guy Duckworth

*Note: The Editorial Board of the Journal feels that this article will be of practical assistance for teachers of general music classes, and that the author's concepts apply to more than just a rural high school. At the time the manuscript was prepared, Mr. Duckworth was teacher of music in the Tranquillity (California) Union High School, and conducted a night school program in music for adults, and taught class piano in the elementary schools. He has recently been appointed assistant professor in the Department of Music at the University of Minnesota.*

**T**RANQUILLITY UNION HIGH SCHOOL is a rural high school drawing its student body from a forty-two-mile radius. Some children are picked up by the school buses at 7:15 in the morning so that they can begin their school day by nine o'clock. If a student does not stay for athletic practice he arrives home at 5:15 p.m. This is a ten-hour day. Sixty to seventy-five per cent of our students live in cotton and rice camps. Many camps are without plumbing, some without electricity. The majority of cabins have one or two rooms; these house from five to eight people. The camp areas are not paved—when the rains come mud becomes a major problem.

We have a large migrant problem with children shifting from school to school within the school year. These students are a bit more ill-kept, dull-eyed, and apathetic than our permanent student body. Our school's IQ is below average. We have a fifty per cent dropout rate because of the poor socio-economic living standards of our students. The language grade placement is the lowest in the county. What is the role of music in this school?

The music program at Tranquillity Union High School is an attempt to make music function in the everyday lives of its students. The program consists of a general cultural class called Audio-Visual Arts, Class Piano, Keyboard Experience, Chorus, and Band. The instrumental group will not be discussed in this article.

At the time of this writing our Audio-Visual Arts class is not required. However, we believe it should be—the work is so important that no one should be allowed to miss it. We try to make the class as vital and appealing as possible to justify our belief that a general course of music should enjoy the privileged status of a requirement.

Why do we include all of the arts? Is not the task of a general course in music difficult enough to teach without including the remaining arts? Our belief is that the other arts make the teaching of the appreciation of music easier. We believe people are more visual-minded than audio-minded. Our eyes, then, can be used to help train and sensitize our ears. We believe as Schumann believed: "The aesthetic of all the arts is the same, only the medium differs."

+

One of the first problems of the class is making up a listening guide for radio and television. (Suggested movies and concerts are recommended as they come to town.) All of the students have radios and the majority have television sets. This is an odd phenomenon among poor people. The same situation exists in the slums of

New York. Television aerials are prominently displayed there on tenement roof tops.

At the beginning good dramatic programs are encouraged. By using the drama as one of our first cultural experiences we immediately become acquainted with incidental music. Was not one of the first uses of music in the theater? We soon learn the *why* of music: Music intensifies an emotion and if the emotion is extremely intense only music can express it. Spencer said, "Music is emotional speech intensified and systematized."

The origins of music are mostly folklore, comprising songs and dances of prayer, of work, of celebration, of love. This means that music first arises attached to words and ideas. It is always about something—it is for working to, or for dancing to, or for singing words to. The greatest theater of all is the church where music had its opportunity to grow up.

The analysis of painting reveals the *what* of art—its response. It is not a story, or a "what is it?" It is an emotional response which is never really defined. If it could be defined art would no longer exist. Richter states, "Music tells of things we have not seen and shall not see."

A simple illustration can be found in two paintings: Richard Eurick's "Withdrawal from Dunkirk" and Orosco's mural "Dive Bomber and Tank." The former painting records in exact detail this great tragedy in British history but the picture is as calm as the blue sky above the scene, clearer than a photograph and almost as impersonal. Orosco, instead of picturing an actual incident with technically accurate details, makes us *feel* the essential horror of modern war—the human being mangled in the crunch and grind of the grappling monsters used in mechanical warfare.

Listen to what Picasso has to say about attempting to answer such a question as, "What is modern painting?"

"Everyone wants to understand art. Why not try to understand the song of a bird? Why does one love the night, flowers, everything around one, without trying to understand? But in the case of painting people have to understand. . . . People who try to explain pictures are usually barking up the wrong tree."

Substitute the word music for painting and we have the aesthetic of music.

+

We are now ready to subscribe to pertinent current periodicals. Reviews, biographical sketches, histories become enjoyable reading for the student who is prepared to read about this new world of art.

Time out, you say. Is this course designed for high school people? Can they grasp such abstractions? An analysis of the adolescent nature gives us a definite answer of "yes." Adolescents understand acceptance, rejection, friendship, justice, humiliation. Emotions are what they live by. What could be closer to them than music if the path to its understanding is properly shown to them?

Teen-agers have respect for the Hit Parade. It is to them that Tin Pan Alley caters. If a song has appeared



Wurlitzer Piano Model 2912

*Wurlitzer*



***The Name That Means Music To Millions . . .  
also means Confidence, Inspiration and  
Satisfaction to the Individual at the Keyboard***

The proven superiority of Wurlitzer's famous tone, beauty and performance is further attested to by its outstanding acceptance among music teachers and students alike.

So unanimous is this endorsement, Wurlitzer has now attained the undisputed position of leadership as the "World's largest builder of fine pianos."

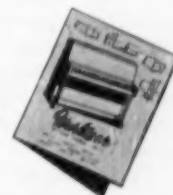
Wurlitzer school and studio piano Model 2912, illustrated above, exemplifies the musical excellence and radiant beauty that has earned Wurlitzer this coveted distinction.

**WURLITZER PIANOS**

The Rudolph Wurlitzer Company—DeKalb, Illinois

Rudolph Wurlitzer Company  
Dept. MEJ, DeKalb, Illinois

Please send me free new folder on  
Wurlitzer school and studio piano  
Model 2912.



NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

on the Hit Parade they will eagerly listen to see if it deserved a place of honor on the program. It is for this reason that the "classics," which have held doubtful esteem on the juke boxes, are used. Most of these pieces are romantic literature, unfortunately, and not the best of it at that.

Why do we use it then? *First*, these students do not want to listen to Tchaikowsky's *Piano Concerto in B-flat Minor* but they will listen to "Tonight We Love." This is worth their time; Tchaikowsky is not. *Second*, they are used to music with words. *Third*, a valuable lesson is learned quite soon and the students usually are the ones to notice it. They realize that "I'm Always Chasing Rainbows" sounds better when heard within the framework that Chopin originally intended it—*Fantasia Impromptu*. For the first time the thought enters their minds that maybe these "longhairs" have something to say for them after all. *Fourth*, they get the first indication that art which makes a quick appeal may wear thin. They begin to understand the quick demise of a catchy tune which they hear twice, whistle ten times, and then cannot stand any more. *Fifth*, it offers the opportunity to talk about the various forms in music: ABA, overture, symphony, concerto, sonata, etc.

+

Armed with the bait of the Hit Parade and the understanding of the *why* (origins) of music, and the *what* (response) of music, the instrumental literature used from here on in is unlimited in its selection and quantity.

It is easy to go into musical comedy, of which these children are entirely ignorant, using our handwagon approach. We might play "If I Love You" and "June is Bustin' Out All Over." We could read Mohr's "Lilium;" we could play "Carousel." The class has a new interest in the songs they already know and they have become acquainted with more good literature. The Rodgers and Hammerstein operas offer a fine transition into the Menotti, Weill, Bernstein and Blitzstein operas. We avoid the nineteenth-century European operas because it is felt they are not indigenous to our life and theater. Unless seen in production wrong impressions inevitably occur.

Ballet music is difficult to discuss with people who have never seen it. It becomes divorced from the theater and dancing. We believe we have found a method to reveal the dance which includes both. Without telling the class the story, a Tchaikowsky or Bernstein ballet is played. Students are asked to write, while listening, what they imagine the story to be. Each student's imagination provides the stage for his own private theater, and he becomes a choreographer. We compare notes with the real story and at times some of the students are very close to it. This is of no importance but the act of giving the imagination full rein in its response to a piece of music is.

The feeling of the period and style of music is achieved chiefly through the visual arts of sculpture, architecture, painting and costume. As an instance to reveal the religious combination of asceticism and ecstasy, which we might say characterizes the emotional appeal of Palestrina, we can use El Greco's "The Dead Christ," and "Christ on the Mount of Olives." Paintings of Holbein and Cranach, and the prints of Durer are used to reveal the costumes and people of the period.

The myriad possibilities correlating music with the

visual arts are invaluable to the tyro in music, for he seems to search so desperately for physical and visual manifestations of what he hears.

+

This is not a music course which only says: Music has a rich cultural content, it is inspiring and stimulating, it is a force making for social values and the elevation of morale, it is enjoyed by many and could be enjoyed by more. We also want to give insight into the "stuff" of music and to develop a little know-how in making it. We want our general music students to be able to bring together the elements of music for their own pleasure. Keyboard experience is valuable for this undertaking.

On the piano we learn to understand melody, harmony, and rhythm. The mysteries of sound become a concrete reality. The strange chicken scratches called music notation can be directly paralleled to the simple relationships existing on the keyboard.

Almost immediately we play chordal accompaniments to familiar songs. We play improvisations, using, at first, the I and V chords in the left hand and five-finger position in the right hand. (This can be reversed.) Question and answer games ensue. Each phrase is four measures long. The chordal pattern and time signature are given. We eventually move on to the IV chord and complete the scale for more melodic possibilities. Whenever there is a lull in classroom activities the class cry is "more piano."

To eliminate any confusion, it should be mentioned that most of the activities of this class are carried on concurrently—there is no breakdown of the subject matter into separate units. Such rigidity would cripple and stiffen the essential flexibility of the educational thought and subject matter of the course.

+

The piano provides a means of learning to read and make music in a practical way. It affords the easiest and almost the only means of analyzing and experimenting with all of the essential elements in music: melody, harmony and rhythm. Class piano is the last music class to be incorporated into the music program of our public schools. Yet, given a chance, class piano and keyboard experience could rapidly form the foundation of the curriculum in music.

The class piano program in Tranquillity Union High School is open to everyone. It is a regular scheduled class which meets every day. Registration is not limited to those having pianos at home. We have seven pianos. The pianos are old uprights which few people want in their homes these days.

Meeting every day provides us with the wish of every private piano teacher: supervised practice. Good practice habits are, therefore, assured. The possibility is eliminated that a student can come to his lesson unprepared because he forgot how to do something, or because something was practiced wrong. There is ample opportunity for individual attention. At the same time, there exists in the class democratic cooperation and competition which is healthy and needed in any learning situation.

The length of the class piano program should probably be two years. The school has fulfilled its obligation at this time. We are not training piano virtuosos. Our aim is training musically literate students who play the piano.

CONTINUED ON PAGE THIRTY-THREE





FOR THE FIRST TIME A "FIRST LINE"

PRICED FOR SCHOOLS AND STUDENTS

- ★ CONN NAME
- ★ CONN QUALITY
- ★ NEW LOW PRICE
- ★ A COMPLETE LINE



## Perfect Combination for Better School Bands

CONN  
ALTO SAX  
IN CASE  
INCLUDING  
TAX  
**\$239<sup>50</sup>**

Conn Director instruments offer you a complete line of high quality, *guaranteed* instruments that set a new standard of tonal perfection and ease of playing . . . a new standard of excellence in the low-price field! Now you can specify or recommend CONN instruments for every school requirement—with full assurance and confidence that improved tone and intonation in your musical organizations will result. Ask your Conn dealer to show you these great new Director band instruments, or write us for new, free catalog.

**BAND INSTRUMENT DIVISION**  
C. G. Conn Ltd., Dept. 1112, Elkhart, Indiana



CONN  
CORNET, TRUMPET OR  
TROMBONE—COMPLETE  
IN CASE, INCLUDING TAX  
FROM **\$129<sup>50</sup>**



CONN  
Bb CLARINET  
IN CASE  
INCLUDING TAX  
**\$119<sup>50</sup>**



CONN SOUSAPHONE INCLUD-  
ING TAX BUT **\$499<sup>50</sup>**  
WITHOUT CASE



# CONN

WORLD'S LARGEST MANUFACTURER OF BAND INSTRUMENTS



# STANDARD REPERTOIRE

## for your Band

### NIOBE (A Romantic Legend)—DeRubertis

A" (Symphonic) Band \$8.00, B" (Concert) Band \$6.50, C" (Full) Band \$5.00, Full Score \$3.00

### FIRST NORWEGIAN RHAPSODY—Christiansen

B" (Concert) Band \$4.50, C" (Full) Band \$3.50, Full Score \$3.50

### ORLANDO PALANDRINO Overture—Haydn (Arr. DeRubertis)

A" (Symphonic) Band \$6.50, B" (Concert) Band \$5.00, C" (Full) Band \$3.50, Full Score \$3.50

### PRELUDE AND FUGUE IN G MINOR—Bach (Arr. Moehlmann)

A" (Symphonic) Band with Full Score \$8.00, B" (Concert) Band with Full Score \$6.50,  
C" (Full) Band without Full Score \$4.00

### PRAYER AND DREAM PANTOMIME from "Hansel & Gretel"—Humperdinck (Arr. Maddy)

A" (Symphonic) Band with Full Score \$9.00, B" (Concert) Band with Full Score \$7.50,  
C" (Full) Band with Full Score \$6.00

### ARIANE OVERTURE—Boyer (Arr. Bachman & Lillya)

A" (Symphonic) Band with Full Score \$11.00, B" (Concert) Band with Full Score \$9.00,  
C" (Full) Band with Full Score \$7.50

### SYMPHONY No. 1 IN E-FLAT Finale—Saint-Saëns (Arr. DeRubertis)

A" (Symphonic) Band with Full Score \$12.00, B" (Concert) Band with Full Score \$10.00,  
C" (Full) Band without Full Score \$7.00

### AN AMERICAN WEEK END—Morrissey

A" (Symphonic) Band \$8.50, B" (Concert) Band \$7.00, C" (Full) Band \$5.50

### ELSA'S PROCESSION TO THE CATHEDRAL from "Lohengrin"—Wagner (Arr. Cailliet)

A" (Symphonic) Band with Full Score \$8.00, B" (Concert) Band with Full Score \$6.50,  
C" (Full) Band without Full Score \$4.00

### THE STUDENT PRINCE OVERTURE—Romberg (Arr. Bennett)

A" (Symphonic) Band with Full Score \$11.00, B" (Concert) Band with Full Score \$9.00,  
C" (Full) Band with Full Score \$7.50

See them at your dealer, or write for examination score

MUSIC PUBLISHERS HOLDING CORPORATION

619 West 54th Street

New York 19, N. Y.

Students at Tranquillity Union High School are in the main apathetic. We have discovered that apathy is a defense mechanism. It makes an intolerable situation bearable. The conditions under which they live are poor; we can assume what their diets are. We have slow moving, passive-minded students. We sometimes wonder what we can do to get them to move, to think, to act.

An interesting observation about our chorus was made by the mathematics teacher after the Christmas concert this year. He said, "I thought the chorus sounded beautiful. How do you get them to work so hard? If I could get my students to work that hard in Math I would have geniuses on my hands."

Our tour de force for the Christmas program was the "Hallelujah Chorus" from Handel's *Messiah*. There was a great lesson in this music for these people. Aside from its greatness as a piece of music, it taught each chorus member to think for himself. It was amusing to see each student counting, almost audibly, to himself until his entrance, then a big breath, and he was off. There was a vitality on the stage that night seldom seen in the classroom.

When rehearsing the "Hallelujah Chorus," no one sat slumped down in his chair with legs crossed. No, the students found they had to do what their teacher had been telling them to do all year. No results otherwise. There was an abundance of energy in everybody. They had to use the diaphragm, they had to sit up straight, and they had to open their mouths.

The voice invariably suffers with passive attitudes and poor posture. The voice here is nasal, high, and small. But Handel put life into bodies, voices and eyes. Ronald Cook, music supervisor of Fresno County, said, "I didn't know these kids were up to it."

The re-evaluation of the vocal program at Tranquillity Union High School is this: We want to develop independence, initiative, and energy through the use of full-

toned, deep-breathed, open-mouthed music, chosen from the best choral literature that we have. The students will resist. There is repayment though for the pulling and tugging and fighting when several of the football boys indicate they are enjoying Handel's music.

+

Literacy in music has been discussed in other parts of this article. How do you give it to singers? Keyboard experience saves the day again. There is nothing like the keyboard to nail down physically and visually the mysteries of tonal relationships. The pupils learn to sing intervals in the keys of the music they are learning. They learn the music staff always in conjunction with the keyboard. They sing letter names not syllables.

The matter of performances is always controversial. It is believed the purpose of performance is the sharing of music. This is music education for the community and the student body. For this reason we perform as often as possible. A performing organization can be no better than the awareness developed by it in the community and school from which each member must necessarily come.

Pestalozzi, 1746-1827, founded a school in east Germany for the poor because he believed in the dignity of man. He felt that he could do something to brighten the lives of children whose chief aim in life was subsisting. His educational philosophy was "beauty through music," his method was "love." Pestalozzi sensed music's power to give confidence and success, to give expression to every heart, to give hope to drab, pointless lives.

And so this is a music program of a rural high school. We are humble in the face of our responsibilities. We accept our obligations with always a consciousness that not all that can be done is being done. We become overzealous, we become impatient, we wonder if we are reaching out far enough.



### NIMAC Executive Council and Division Chairmen

DIVISION CHAIRMEN of the National Interscholastic Music Activities Commission met with the NIMAC Executive Council in Chicago, August 25-26. Left to right, around the table: Milford Crabb, Kansas City, Kans., Southwestern Division chairman; Vanett Lawler, secretary of executive council, MENC executive secretary; George Kyme, Oakland, Calif., Western Division chairman; Robert A. Choate, executive council, MENC president; W. H. Beckmeyer, Mount Vernon, Ill., member-at-large, executive council; Arthur G. Harrell, Wichita, Kans., president, board of control and chairman, executive council; George A. Christopher,

Port Washington, N. Y., vice-president, board of control, and vice-chairman, executive council; Howard F. Miller, Salem, Ore., member-at-large, executive council; William Hoppe, Cleveland, Miss., Southern Division chairman; Henry J. von der Heide, Boise, Idaho, Northwest Division chairman; R. Leslie Saunders, Lebanon, Pa., Eastern Division chairman. Not in picture: Al G. Wright, Lafayette, Ind., member-at-large, executive council; Roger Hornig, Wisconsin Rapids, Wis., North Central chairman. (See "Report to the Members," page 64.)

# A great teacher talks to

## on the case for quality in musical instruments

"We who teach music know these facts: *That the quality of the instrument he plays has direct bearing on the student's opportunities for success.* We cannot expect any player, least of all a beginner, to experience the full joys of music with an instrument that is even slightly out-of-tune, uneven in tonal coloring or difficult to finger. Insofar as we fall short of perfection, so we fail in our capacity to inspire—and inspiration for the youngster as for the artist is the lifeblood of creative music. Thus we teachers must recognize this important responsibility—to guide our youngsters and their parents in the choice of the very finest quality instruments.

"That student is fortunate whose teacher has the critical judgment needed to recognize instruments of quality and uniformity, and to speak out decisively on their behalf. Without such active guidance parents are easy prey to the blandishments that cloud and confuse.

"Over the years there have been many great names associated with excellence in musical instruments.

In our generation the torch-bearer of quality is Leblanc—the name that has come to mean not only incomparable workmanship and performance, but the highest degree of uniformity the instrument-making world has ever known. To teachers everywhere, I say 'know the true quality and value of the instruments you recommend to your students.'

Remember when you allow the parent to buy unwisely, it is the youngster that suffers. Help your students' parents to understand that their investment is not in a musical instrument, but in the child. And only with the finest quality instrument can a youngster reap the full benefits of a music education."

# LEBLANC

G. Leblanc Corporation — Kenosha, Wisconsin



# teachers

*"... altogether  
the most inspiring instrument  
I have ever owned."*

Daniel Bonade, Professor of Clarinet  
Juilliard School of Music, New York City

Daniel Bonade is respected throughout the world as one of the great clarinetists and great clarinet teachers of all time; holder of a first prize from the Paris Conservatory. His professional career includes 13 years with the Philadelphia Orchestra under Stokowski; the Columbia Broadcasting Symphony Orchestra under Howard Barlow; and 8 years with the Cleveland Orchestra, Artur Rodzinski, conductor. Mr. Bonade taught for many years at Philadelphia's Curtis Institute, and is now Professor of Clarinet at the famous Juilliard School of Music in New York City.



# The State of Music Education

A. Verne Wilson

FINDING an audience for school groups is not a problem for our music friends in Texas. The August issue of the *Southwestern Musician-Texas Music Educator*<sup>1</sup> carried the story of the 1955 State Fair and the plan to feature a Texas Music Festival Day on October 11, 1955. This Music Festival Day, sponsored jointly by the Texas Music Educators Association and the State Fair, is a yearly event at the State Fair. Officials say that it is one of the most worth-while days during the fair. On this day, school music is represented by bands, choruses, and orchestras from all parts of the state. During the day each group presents a twenty-five minute concert in selected buildings on the fair grounds and all participate in a pageant presented in the Cotton Bowl during the evening.

+

Can high school students be successfully used to help with the elementary music program? The *Tennessee Musician*<sup>2</sup> carries a reprint of an article originally appearing in the *Wisconsin School Musician*<sup>3</sup> about an interesting plan operated by the Clear Lake, Wisconsin, school system. Under this plan high school band and choir members who are qualified are used in the grade school by teachers who desire an assistant in music. These students are assigned on a schedule of from two half-hour periods to five half-hour periods per week, depending upon the room teacher's ability to conduct her own music activities.

The training program for the students who have been selected to act as assistants begins in the fall through workshops and on an individual basis depending upon the assignment. The areas covered in the training program are of a general nature such as voice testing, method of teaching a rote song, and explanation of the use of syllables, and other problems which might arise where the student teacher or room teacher might lack confidence in conducting the class.

It is felt that this is one answer to the problem of ensuring a worth-while and vital experience in music for the elementary children in Clear Lake. One gauge of the success of this program is the interest and sense of responsibility shown by the high school assistants toward their work. Another indication that the plan is working is shown by the eager acceptance of the program by parents as well as teachers.

During the five years this plan has been in operation the interest in music has greatly increased and children are receiving many rich musical experiences. This program has been under the direction of Jack B. Allen, music director of the Clear Lake Public Schools.

+

During the past several years much thought has been given concerning what musical experiences of a post-school nature are a part of the responsibility of the school music program. In actual practice what performance outlets are being provided for music graduates? According to the *PMEA News*<sup>4</sup> (Pennsylvania) several communities in Pennsylvania are making plans to meet the needs of post-school musicians. The Patterson Township VFD Band has been organized for the express purpose of giving the young graduate an opportunity to play.

There were also plans under way to organize a Mercer County Youth Symphony to take up the slack over the summer and to keep recent graduates working. The Greenville area has a civic orchestra which gives an outlet for post-school students. The Wilkesburg Civic Symphony is doing the same thing in the Pittsburg area. There are undoubtedly many other similar projects over the country. We need to know more about these post-school opportunities for students whose playing abilities have developed to near artist proportions, and who may then lose their performance ability because of lack of playing opportunity in their communities. It would seem that the responsibility for the organization of performance groups for our music graduates could well be a most important part of the job of music education.

+

Here is a program of utilizing the help and strength of the National Congress of Parents and Teachers which other state music education associations might wish to try. The *Triad*<sup>5</sup> (Ohio) reports that the music committee of the Ohio Congress of Parents and Teachers is making plans to offer more specific and definitive help in meeting the musical needs of boys and girls going to school in Ohio. The music committee has formulated a plan of work for local P.T.A. music chairmen and members which will form a channel for easy and efficient correlation between the Parent-Teacher organizations and the schools. A music packet has been mailed to all representatives which contains the following statement of purpose and suggested activities for music chairmen:

An adequate program of music in the schools brings the home, the school and the community into closer relationship, thus opening the way for still wider cooperation in musical appreciation and participation. It is important to remember that the quality and quantity of music taught in any school is a reflection of the desires of that community. An adequate program of music education is defined as "Music for every child—according to his needs and abilities."

#### *Suggested Activities for Music Chairmen*

1. Cooperate with and encourage the school music teachers in their efforts to carry out this "adequate program of music" in the community. Find out if it is being incorporated in your school music program. Know and support the music program and its objectives in each school. This means a conference with the music teacher. Offer your help and try to understand her problems.
2. Urge that directors of public funds provide adequate equipment for this "adequate program" for the schools. Discourage any curtailment of this program.
3. Help to provide experiences in the appreciation of fine music for those who might not otherwise have this opportunity.
4. Help to discover students who can qualify to fill public school music positions, and encourage them to go to college. Many scholarships are available including those from our P.T.A.

This music committee also hopes that the Parent-Teacher organization can contribute to the development of the musical side of our cultural life by active responsibility for performing groups such as choral, instrumental, and alumni ensembles. These groups can be the means of utilizing the fine training provided by the schools, and at the same time provide for a fine and needed post-school performance outlet for graduates.

<sup>1</sup>*Southwestern Musician-Texas Music Educator*, August 1955. D. O. Wiley, editor, Tech Box 4410, Lubbock.

<sup>2</sup>*Tennessee Musician*, May 1955. Floyd D. Funk, editor, George Peabody College for Teachers, Nashville.

<sup>3</sup>*Wisconsin School Musician*, H. C. Wegner, editor, 210 State St., Madison.

<sup>4</sup>*PMEA News*, April-May 1955. Ronald C. Teare, editor, P. O. Box 152, Greenville.

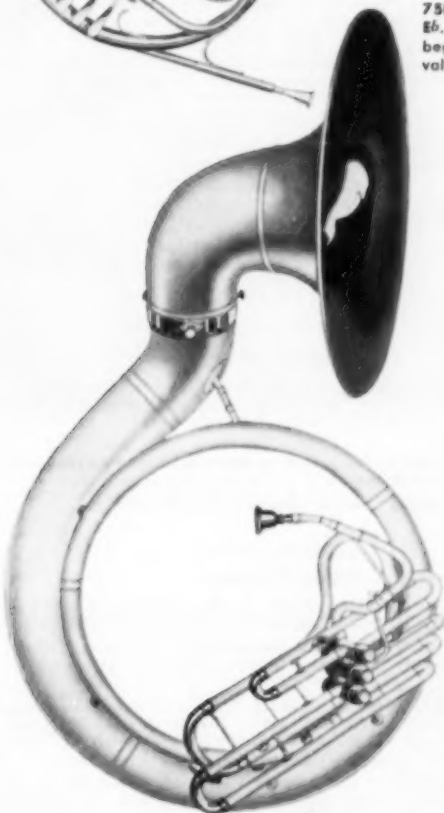
<sup>5</sup>*Triad*, May 1955. James Fry, editor, Bedford High School, Bedford.



85F SINGLE FRENCH HORN IN F. Bright tone, true French horn timbre. Single type horn, built in F with slide change to E♭.



75E MELLOPHONE IN F AND E♭. Provides the French horn function in beginning and junior bands. Light, fast valve action—accurate intonation.



110K BB♭ SOUSAPHONE. Full, resonant tone—ample reserve power. Balanced for greatest playing comfort. Detachable and adjustable 24" bell.



82D BELL FRONT ALTO HORN IN E♭ AND F. Ideal for marching bands. Slanting valves and location of thumb ring assure effortless manipulation. Adjustable bell, bell front model.



95J BARITONE HORN. Short, light valve action—excellent intonation in all registers. Has nickel silver pistons and pearl inlaid fingertips. Bell front, adjustable bell.

balanced beauty  
for your band

*Elkhart*

BUILT BY BUESCHER

AT YOUR BUESCHER-ELKHART DEALERS

*Elkhart*

ELKHART BAND INSTRUMENT COMPANY  
ELKHART • INDIANA

# The Second Music Education Source Book

## Music in American Education

Thousands of music educators have contributed to this new product of the cooperative effort of the members of the MENC. *Music in American Education* (Source Book Two) says Editor Hazel Nohavee Morgan in her foreword, "is the result of the united desires and efforts of many hundreds of professionally minded individuals who have given unstintingly of their time, experience, and best thinking so that music education as a profession and an art may better serve all the children of all the people."

### SECTION ONE

#### *Professional and Public Relations of the Music Educator*

**Music in General Education.** The Stake of Music in Education; Music—A Vital Force in Education; Moral and Spiritual Values in Music Education; General Education and the Music Teacher; Place of the General Educator in Facilitating an Expanding Music Program; Music as an Art in General Education; Function of Music in General Education; the Duality of Music.

**Administration of a Music Education Program.** In Cities with Less than One Hundred Thousand Population; In Cities of More than One Hundred Thousand Population.

**The Supervision of Music Education.** Types and Possibilities; Need for Supervision—Primary Grades, Intermediate Grades; Secondary Schools; Philosophy; Qualifications of a Music Supervisor; Supervision on a Consultant Basis; Music Consultant Service for the Self-Contained Classroom.

**Music Education and International Relations.** American Music—The Government's Cultural Ambassador; The International Society of Music Education; Trends in Music Education; Recommended Sources of Information on the United Nations and UNESCO.

### SECTION TWO

#### *Preschool and Kindergarten Elementary, Rural*

**Music for Elementary Schools.** Music for Childhood in Education Today; The Teacher; Areas for Continued Emphasis; The Child Experiences Music; Individual Differences; The School Administrators; Evaluating the Elementary Music Program.

**Music for Early Childhood—Ages Two to Six.** Experiences and Learnings; Suggestions for Improving Music Program for Preschool and Kindergarten Children.

**Basic Music in the Elementary School.** Teaching Music Reading Skills; Music Comes Alive.

**Music in the Rural School.** A Survey; Practical Experiences in Rural School Music.

**Music for the Elementary Teacher.** Experiences; Understandings; Guidance.

### SECTION THREE

#### *Junior and Senior High Schools*

**Music for Secondary Schools.** Importance of Music for All Youth; Instructional Music Program in Secondary Schools.

**Junior High School Music.** Aims and Objectives; Current Issues; Recommendations; Singing; Survey and Analysis of Problems; The Administrator; Suggested Reference and Library Book List.

**Senior High School Music.** Suggested Courses and Activities.

### SECTION FOUR

#### *Colleges and Universities*

**Music in Colleges and Universities.** The Music Profession; The Teacher; Music Organizations and Publications; Development of Music in Higher Education.

**The Junior College.** A New Look; Trends; Questionnaire Survey; Curriculum.

**Music for the General College Student.** Aims; Types of Offerings; Survey by MENC Southern Division; Survey by MENC Northwest Division.

**Education of the Music Teacher.** Attributes of an Effective Teacher; Social Competencies; Curriculum; Musicianship; Performance; Theory; Musical Culture; Insights and Techniques; Standards for Evaluation of the College Curriculum; Counseling.

**Graduate Study in Music Education.** Candidacy for Higher Degrees; Master's Degree; Doctor's Degree; The Thesis or Dissertation.

### SECTION FIVE

#### *General and Special Areas in Music Education*

**General Music Classes at the Secondary Level.** Values; Personnel; Organization; Illustrative Course.

**Instrumental Music in the Schools (Band and Orchestra).** Basic Purposes; Elementary School; Importance of Strings; Values and Effects of String Instrument Study and Playing; Teacher-Training Curricula in Strings; String Class Teaching; Group Woodwind Instrument Instruction; The Brasses; Percussion.

**Piano and Organ Instruction in the Schools.** Purpose of Group Piano Instruction; Elementary Level; Junior High School; Senior High School; Higher Education; Use of Radio and Television; Piano Festivals; Class Piano for Music Education Students; Qualifications of Class Organ Teacher; Organ Classes within the School Program; Outcomes of Organ Class Instruction; Survey; List of Organ Compositions.

**Vocal Music in the Schools.** Organizations and Activities; Elementary; Junior High School; Senior High School; Organization of Choral Groups; Choir Materials.

**Music Literature, Theory, Harmony, and Composition.** Literature at All Grade Levels; Recommendations; Arizona Survey; Music Theory as a Service Course.

### SECTION SIX

#### *Curricular Resources*

**Audio-Visual Aids in Music Education.** Films and Film Strips; Television and Radio; Recordings; Use of Tape Recordings; Audio-Visual Equipment; High Fidelity; Binaural or Stereophonic Sound.

**Contemporary Music for American Schools.** Recommendations; Its Place in Our Schools.

**Opera in American Schools.** Opera in Education.

### SECTION SEVEN

#### *Study Projects*

**Credentials for Teaching Music in the Schools.** Results of Questionnaire to Conservatories.

**Music and Adult Education.** Organizing a Community Music Program; Denver Municipal Music Program; International Cooperation.

**Music Education in the Community.** What is a Community Music Project?; School-Community Music Relations and Activities; Professional and Amateur Relationships; Organizing Local Music Forces.

**Music Education for Exceptional Children.** Types of Exceptional Children; Techniques for Working with Exceptional Children; The Mentally Gifted Child.

**Music Education and the National Welfare.** Music for American Morale; Basic Patriotic Song Repertory; Music Education and the Armed Forces; Navy Music Career Program; Air Force Musical Careers.

### APPENDIX

**Resolutions.** Outline of a Program for Music Education. Recommendations of the North Central Association of Colleges and Secondary Schools. The Child's Bill of Rights in Music. Music Buildings, Rooms and Equipment. Minimum Standards for String Instruments in the Schools. The Code for the National Anthem of the United States of America. Codes for Public Relations. Suggestions for a Cumulative Song List. Selected List of Books on Elementary and Secondary Education. Facts about the Music Educators National Conference. Music in American Life—MENC Commission and Committee Plan. Calendar of MENC Meetings. Constitutions and Bylaws. Personnel of the Music in American Education Committee Organization. Index.

**\$4.75 Postpaid**

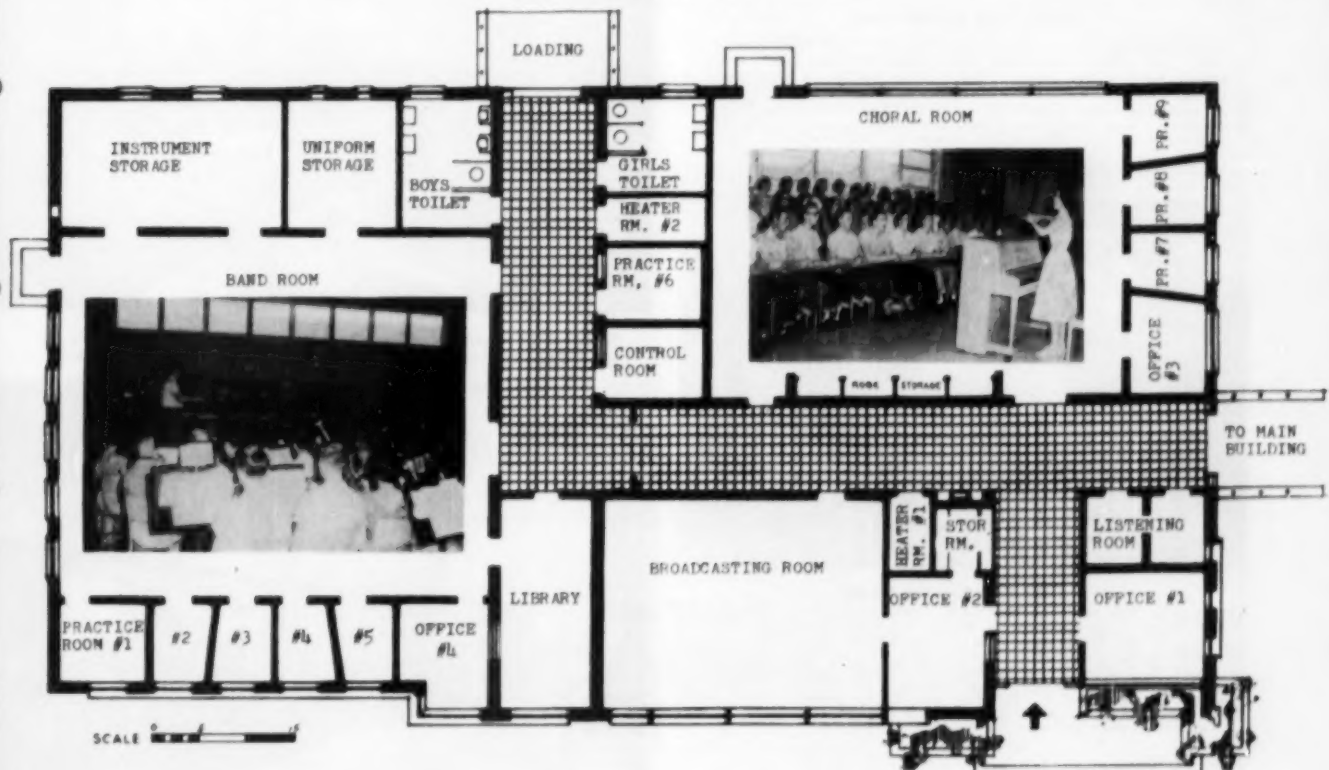
Music Educators National Conference, 64 East Jackson Blvd., Chicago 4, Illinois



# *A Modern High School Music Building*



In the miniature photograph reproduction at the left, below: J. R. Brandon, who has charge of the instrumental music in North Little Rock Senior High School, is shown directing a concert band rehearsal. At the right, below: Dorothy Bridenthal, who is in charge of the vocal music program, conducts a rehearsal of the senior chorus.



**N**ORTH LITTLE ROCK Special School District (a non-congested school district), North Little Rock, Arkansas, enrolls some 1,500 students in grades 10, 11 and 12. The music building, adjacent to and connected by a passageway with the main high school building, provides pupil capacity in the band room for 130; choral room, 110; broadcast and lecture room, 30; total capacity, 270. Covers a total area of 8,258 square feet; 118,180 cubic feet; completed August 1954; cost \$107,360.

The building presently serves 190 band students, including two training bands, marching band, and concert band, and over 300 choral music students divided into four choirs. Sectional rehearsals are provided for students in choir and instrumental music three periods each day. There is outside entrance to each of the rehearsal rooms; storage facilities for robes and uniforms are arranged so that they can be issued for each performance in the music building. Dressing room facilities are furnished for boys and girls.

In addition to requirements for the school program, the rehearsal rooms are used for certain school club meetings, the band room for recitals and small concert groups, special demonstrations, etc. The Community Chorus meets weekly during the regular school term.

#### Planning Specifications

General requirements, besides affording easy access to the high school proper, were as follows: (a) Instrumental department with main rehearsal room, practice room, instrument room, uniform room, and director's office. (b) Choral room, with attached practice rooms, robe storage closets, and instructor's office. (c) Broadcast room for use of groups from the North Little Rock High School, or from other schools within the district. (d) Broadcast control room to house the technician and his equipment. (e) Library. (f) Two listening rooms. (g) One office for the school district's director of broadcasting, etc.; one office for the school district's director of vocal work in the elementary schools.

#### Special Requirements

Special needs considered and incorporated into the planning and designing of the building were: (a) The separation of all major rooms by corridors or other rooms. (b) An entrance-exit convenient for use of the band when going to and from the school stadium. (c) Reasonable ease in loading instruments on buses or trucks for band trips, without putting an outside door in the instrument room. (d) Clear vision from band and choral directors' offices into their respective major rooms and practice rooms. (e) Microphone connections from major rooms to the control room, and clear vision from the technician to the director's position in all major rooms. (f) Listening rooms and library accessible to all departments. (g) Proper acoustics throughout, and as much containment as possible of sound within specific areas.

#### Construction Specifications

(a) Foundation, reinforced concrete. (b) Floors, concrete slab on fill. (c) Walls—exterior, brick with hollow tile back-up; interior, hollow tile, except wood stud walls at practice and listening rooms, which have staggered studs with inside insulation. (d) Windows, aluminum awning type. (e) Roof framing, steel joists; roof deck, cured perlite; roofing, twenty-year built-

up roof. (f) Floor covering, rubber tile. (g) Walls, acoustical plaster or wood. (h) Wainscots, sand plaster. (i) Ceilings, acoustical plaster. (j) Insulation, batt insulation above ceiling. (k) Mechanical systems: Each of the three main departments equipped with a gas-fired furnace, which distributes warm air through ducts insulated on the inside. Each system, operating completely independently, eliminates transference of sounds through air ducts, as would be possible in one central system. All interior rooms are ventilated with electrically powered exhaust fans and duct systems. (l) All millwork and trim finished in natural Philippine mahogany.



Above: Band and Orchestra Room. Below: Corner of director's office looking through the soundproof windows into the row of practice rooms.



Below: Choir room showing (back) doors to instructor's office and three practice rooms, and treatment of wood-finished walls.



#### In the Broadcasting Room

This picture was made in the North Little Rock, Ark., Senior High School Music Building during a Region III band clinic. The men are gathered in the broadcasting room for instructions concerning auditions for chairs in the clinic bands. In the picture, left to right: Dale Martin, Sheridan; A. A. Peterson, Jacksonville; A. F. Lape, Little Rock; A. Van Winkle, Conway; Richard Coke, Malvern; Joe Kosme, Carlisle; Art Dempsey, Murfreesboro; I. R. Brandon and H. H. Haskett, North Little Rock; Marty Rosen, Little Rock; Gene Witherspoon, Russellville.

# Music Buildings, Rooms and Equipment

A revision of Music Education Research Council Bulletin No. 17, prepared by the 1952-54 Committee on Music Rooms and Equipment. 96 pp., 113 illustrations. Loose-leaf binder makes possible revisions, additions, and insertion of pertinent material from other sources. The two pages preceding, reproducing the first addition to the book, afford an example of the format and a sampling of the type of content.

## I. Introduction

## II. Planning the Music Facilities

An analysis of basic principles. Suggestions to follow in planning a program of construction. Considerations of importance after initial planning.

## III. Location of the Music Rooms

Relationship to other classrooms in the school. Separate building or wing of main building. Advantages and disadvantages of specific locations such as auditorium stage, gymnasium, top floor, and classrooms.

## IV. Types of Music Rooms

Division of types. Large combined vocal-instrumental room. Comparative aspects of separate instrumental and choral rooms. Treatment of related smaller auxiliary rooms. Treatment of rooms used for other activities in addition to music.

## V. The School Auditorium

Cooperation and coordination needed between school administrators, music department heads, and architects. Size, importance, and function of fixed stage equipment. Construction features as related to the school stage. Orchestra pit factors affecting sound and personnel. Capacity and facilities of the auditorium proper. Auditorium sound reinforcement and acoustical problems.

## VI. Shells

Evaluation and financing of the project. Design problems regarding acoustics. Effective and economical shell design.

## VII. Acoustics

The role of acoustics in music rooms and buildings. Providing realistic and effective acoustic environment for good hearing conditions. Acoustic criteria. Sound isolation, noise reduction, and structural sound transmission investigated graphically. The effect of room design and shape on sound distribution.

## VIII. Illumination and Color

Equalizing room lighting specifications with visual problems. Determining the value of colors to be used. Placement and selection of colors. Reflectance pattern. Provision for and choice of artificial luminaires.

## IX. Heating and Air Conditioning

Factors pertaining to the comfort and health of room occupants. Effect of air movement and temperature on the production of music. Problems of ventilation.

## X. Equipment

Specialized requirements of the school music department. The construction and design of portable instrument and music cabinets. Specifications for school upright pianos. The storage and number of school-owned instruments. The importance and types of risers. Built-in storage facilities.

## XI. Audio-Visual

Use and criteria of the music rooms mechanical equipment. The sound reproducing media recommended for specialized subjects. Selection and engineering considerations relative to radio and television. Intercommunication, monitoring and general sound distribution systems. Projection and other visual means used in class music instruction.

**Bibliography of Books and Periodicals. Floor Plans, Diagrams, and Drawings**

**Price \$4.50**

**Music Educators National Conference, 64 East Jackson Blvd., Chicago 4, Illinois**

# Collegiate Newsletter

IOWA STATE TEACHERS COLLEGE (Cedar Falls) Student Chapter No. 35 reports an interesting and profitable experience for music education students when the chapter observed "Satis Coleman Day" on the campus last Spring. Round-table discussions, bulletin board displays, and an exhibit of her books rounded out what Mrs. Coleman described as a "wonderful birthday party" for her, and an opportunity for the students to know an outstanding author, composer, and music educator.<sup>1</sup>

At a general session with the students, Mrs. Coleman gave a brief resumé of her work at the Lincoln School of Teachers College, Columbia University. Here she worked with elementary children and formulated her philosophy of stimulation through creation. This program centered around the child, around his abilities and needs. The first step consisted of making instruments, through which manipulation the children became interested in music-making and music-reading. Mrs. Coleman went back to the music of primitive man to give the children ideas. As a result, most of the instruments were percussive, but later in the program, cigar box fiddles and reed oboes were produced.

The next step was to devise a system of notation from which the instruments might play. Since most of their previous singing was by rote, Mrs. Coleman devised, with the children, a notation system that did not require note and rhythm reading ability as we know it. The notation consisted of dots, dashes, circles, and lines for rhythmic comprehension, and number notation for pitch apprehension. Thus it was easy for the children to write songs, sing them with numbers, and play them on their created instruments. To culminate her stimulation by the creative program, Mrs. Coleman arranged a "Children's Symphony." "The melodies," she said,



Mrs. Coleman with Arthur Redner, faculty sponsor of Chapter No. 35, S.T.C., Cedar Falls. At left, Normal Russell, chapter president, 1954-55.

"were composed by the children. All I did was arrange them and put them in symphonic form."

After her talk, the floor was opened for questions from the student body. One question concerned discipline in our schools today, and Mrs. Coleman suggested that music teachers work out discipline problems by stimulation and manipulation. In this way the children attain an intimacy with music at their own level, thereby eliminating chances for negativism and bad discipline.

Mrs. Coleman stressed the importance of a philosophy of music education which puts the emphasis upon knowing the child. All philosophies should be mixed with psychology in their application,

<sup>1</sup> Mrs. Coleman, the author of many books on music education, retired from the teaching staff at Columbia University in 1942, and is at present writing at her home in Tyler, Texas. This report was prepared by Patricia Yates, chapter president, 1954-55.

and used every day, "for a music educator must be a psychologist before being a musician."

The problem of lack of time to carry on a complete music program in public schools was presented. Mrs. Coleman was sympathetic to the situation, but pointed out that a music program can be completed outside of school by encouraging creative and stimulated activities in the home.

When asked if she had seen improvement in music education in our country, she replied that she had seen great improvement. This advancement, she feels, is the result of more attention to the general education programs in the public schools and the realization of the value of music in the curriculum, the addition of better methods courses in teacher-education, the availability of high quality music educators who plan in terms of children as opposed to the professional musician who plans in terms of music.

Following the discussion, a coffee hour was held when Mrs. Coleman's books and materials were on display. Students and faculty members had an opportunity to examine the display and to talk with Mrs. Coleman about music education.



Chapter No. 164

UNIVERSITY OF ILLINOIS (Urbana) Student Chapter No. 164 during 1954-1955 enjoyed a year filled with professional activities. Members of the chapter helped with the Illinois All-State Music Activity held on the Urbana campus in February, and participated in plans for a meeting of all student chapters in the state of Illinois. Monthly chapter meetings were devoted to consideration of topics of professional interest. Guest speakers and panel participants brought varying viewpoints and highlighted many interesting aspects of: (1) the teacher placement outlook; (2) interview techniques; (3) expectations of administrators when employing music educators; (4) rewards and tribulations encountered by music teachers in their first-year positions. Chapter officers (1954-55) shown in the picture: Jack Wirtz, president, third from left, first row; Edwin Thayer, vice-president, eighth from left, third row; Glenda Luhtenberger, secretary, sixth from left, third row. Faculty members present when picture was made (back row): Bjornar Bergethon, fifth from left; Colleen J. Kirk (faculty sponsor), sixth from left; Wolfgang Kuhn, seventh from left.



Chapter No. 165

UNIVERSITY OF ARIZONA (Tucson) Student Chapter No. 165 meetings during the past season included discussions by members and faculty representatives of advantages and services of professional organizations in the field of music education. The picture was made following a patio dinner meeting. Faculty member W. J. Peterson is shown at extreme left, third row, and to his left is John Crowder, dean of the School of Fine Arts. Hartley D. Snyder, faculty sponsor (who is now at San Jose, Calif., State College), is at the extreme left in the back row.



UNIVERSITY OF KENTUCKY (Lexington) Student Chapter No. 242 found it worth while to invite local music educators to appear on several chapter programs to tell of problems, situations, and activities of current interest to future school music teachers in Kentucky. These programs not only answered many questions concerning the students' chosen vocation, but also created enthusiasm toward it. The series of discussions was climaxed by a tour



Chapter No. 242

of the Lexington and Louisville Public Schools to observe the music programs in these cities. Early in the year the chapter sponsored an all-music department party, and another social was held to raise money to help send delegates to conventions. Officers for 1954-55 shown in the picture: (Front row) Nancy Mefford, secretary; Ernestine Cordell, treasurer; Libby Kemper, reporter. Back row: Margaret Meehan, vice-president; Charles Sampson, president. Faculty sponsors are Mildred Lewis and William Worrel.

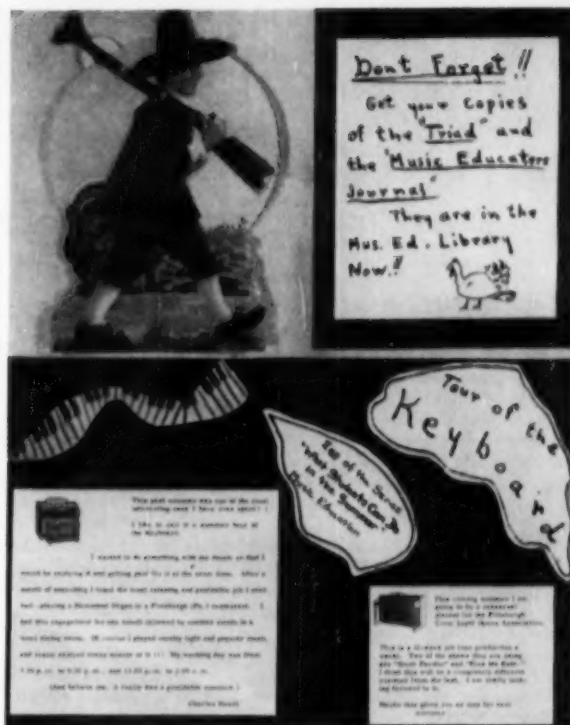
HOWARD UNIVERSITY (Washington, D.C.) Student Chapter No. 367 enrolled eighty-one members last year. One of the chapter activities was the presentation of a student recital in the university chapel, which was followed by a music education forum led by Alfred Johnson, one of the supervisors of music in the local public schools. On April 29 the group sponsored a concert given by the Hartford, Conn., Inter-Senior High School Choir under the direction of Elmer Hintz, supervisor of music in the Hartford Public Schools. The day following the concert Mr. Hintz conducted a choral clinic and forum for the benefit of the university faculty and students, and the teachers of the Washington Public Schools. Chapter officers, 1954-55: Norman Forsythe, president; Shirley Howard, vice-president; Doris Daniels, secretary; Lola Johnson, treasurer. Lillian M. Allen is the faculty sponsor.



Chapter No. 309

CONCORD COLLEGE (Athens, West Virginia) Student Chapter No. 309 reports a continued growth during the past school year. Activities included a freshman music major orientation program, an operetta trip to Charleston, and last fall the chapter was host to the West Virginia Music Educators Association which held its annual meeting in Athens. An award is made to the outstanding music senior at the end of the school year, and the chapter activities conclude with a picnic at the end of the semester. In the photograph, standing at the extreme left and right, respectively, are Russell M. Falt, faculty sponsor, and William B. Caruth, music department chairman.

OBERLIN CONSERVATORY OF MUSIC (Oberlin, Ohio) Chapter 113 has made use of the bulletin board idea for many years. The sample shown here affords a seasonal illustration as well as depicting other items of interest to student members. The letters at the bottom of the bulletin board relate summer work experiences of two students. Left: "This past summer was one of the most interesting ones I have ever spent! I like to call it a summer tour



OBERLIN CHAPTER NO. 113 BULLETIN BOARD FOR NOVEMBER

of the Keyboard. I wanted to do something with my music so that I would be enjoying it and getting paid for it at the same time. After a month of searching I found the most relaxing and profitable job I ever had—playing a Hammond Organ in a Pittsburgh (Pa.) restaurant. I had this engagement for one month followed by another month in a hotel dining room. Of course, I played mostly light and popular music and really enjoyed every minute of it! My working day was from 7:30 p.m. to 9:30 p.m., and 11:00 p.m. to 2:00 a.m. "And believe me, it really was a profitable summer." Right: "This coming summer I am going to be a rehearsal pianist for the Pittsburgh Civic Light Opera Association. This is a 12-week job (one production a week). Two of the shows they are doing are "South Pacific" and "Kiss Me Kate." I think this will be a completely different summer from the last. I am really looking forward to it. Maybe this gives you an idea for next summer. . . ."

NORTH CAROLINA COLLEGE (Durham) Student Chapter No. 398 meets once a month. The meetings consist of discussions of articles in the MUSIC EDUCATORS JOURNAL, and performances by voice and piano students with the club members as critics. The main objectives of the chapter are (1) to interest more students in music education; (2) to raise the cultural status of the general college student by urging attendance at the college concert series; (3) to make the music building more attractive; (4) to encourage informal discussions with visiting artists, and when possible to entertain the artists after their performances. When the picture was made the chapter president, Hubert Walters, was ill and could not be with the group, much to the regret of his fellow chapter members since they felt much of the success of the year's program was a result of his earnest leadership. C. Ruth Edwards is faculty sponsor.



Chapter No. 398

# Research Studies in Music Education

Reported by WILLIAM S. LARSON

Complete copies of the studies summarized in these columns can be secured through the inter-library loan plan. For further information consult your college (or public) librarian. Complete copies of these theses are not available from the MENC office.

## Music in Therapy

BRIDGENTHAL, MYNATT. *The Experimental Development of Certain Techniques of Music Therapy*. M.Mus. University of Southern California, 1954.

THE PURPOSE of this investigation was to develop experimentally a technique for using music in therapy as an aid to neuromuscular coordination in children with the athetoid, non-tension, quadriplegia type of cerebral palsy. A great deal has been written about the therapeutic benefits to be obtained by the use of music in the treatment of the physically handicapped. At the time of this study, the amount of clinical evidence that could be found to support these claims was meager.

This investigation has sought to provide additional clinical evidence by demonstrating a successful use of music as therapy in the training for neuromuscular coordination in the basic motor skill of reach, grasp, and release among a non-tension athetoid group of cerebral palsied children.

It is only recently that cerebral palsy has been recognized and understood. Since it is caused by injury to the motor centers of the brain, and this injury can neither be eradicated nor repaired, treatment is symptomatic, that is, directed toward the relief of symptoms and improvement in neuromuscular control. Drugs and surgery are of limited use. Consequently, doctors and therapists are constantly searching for new techniques of treatment.

The investigator has attempted to answer six questions applied to music in therapy, as similar questions might be applied to any new or unproven therapeutic agent. The questions are: (1) What known degree of what pathological condition was treated? (2) What specific music therapy was used? (3) How was it administered? (4) For what length of time was it used? (5) Under what conditions was it used? (6) What results did it bring about?

Three experimental subjects were chosen from among children under the supervision of the State of California Department of Public Health Cerebral Palsy Program. These patients were selected to represent typical characteristics of the disease, and music therapy was administered to them over a six-week period, in daily sessions not exceeding twenty minutes in length. Therapy was given by the investigator to each child in the child's own home, and during the time of the experiments none of the children received any other therapy concerned with the basic skill of reach, grasp, and release.

Treatment consisted of having the patient attempt to play a musical instrument in conjunction with music from a recording played on a phonograph. The musical instrument played by the patient was one devised by the investigator to require only basic skill in its performance. The patient attempted to match a tone on the instrument to a regularly recurring accent in the recorded music. This actually constituted a strict rhythmic drill in reach, grasp, and release.

A basic motor skill evaluation test, recommended by the California State Department of Public Health Crippled Children's Services, was used to determine the effectiveness of the music therapy technique investigated. Immediately prior to the beginning of treatment, each patient was given this test by his supervising occupational therapist. After three weeks the test was repeated and it was given again at the end of the six-week treatment period. By comparing the initial score in each case with the two subsequent scores, it was possible to determine objectively the degree of improvement attained by each subject.

In addition to the objective testing, a daily account of each therapy session was recorded in a diary, describing in detail the important aspects of procedure together with the patient's reactions and daily progress.

The findings of the investigation are as follows:

1. Significant improvements in coordination skill were noted in each case, ranging from 91 per cent to 147 per cent (by objective testing).

2. Side effects of treatment were noted in the patients' daily activities, which indicated that significant practical benefits were obtained from this therapy.

3. It was observed that the patients attained a satisfactory performance skill on the musical instrument used in treatment.

4. The therapy proved to be a pleasurable and satisfying experience for the subjects, and appeared to exert a strong motive force upon their efforts toward improvement.

It was therefore concluded that the music therapy techniques developed and investigated in this study might be of considerable value in the training for neuromuscular coordination in the basic motor skill of reach, grasp, and release among children with the athetoid, non-tension type of cerebral palsy.

In addition, the findings suggest the possibility that performance on a devised musical instrument might be useful as an educational or recreational experience in group music activity of the classroom type for children in schools, clinics, and hospitals for the physically handicapped.

## Clarinet Tone Profiles

JENSEN, CARL CHRIS. *The Experimental Control of Clarinet Tone Profiles*. M.S. Ed., Illinois State Normal University, 1950.

THIS EXPERIMENT was designed to find the relationship between tone profiles and the factors of tone production. The factors of tone production measured and controlled were: (1) the length of the vibrating portion of the reed, (2) the weight or force placed upon the reed, and (3) the air pressure used in the production of the tone. These factors were selected because they can be varied while sustaining a tone on the clarinet.

A clarinet blower was constructed which could measure the three factors of tone production at the same time the tone was recorded on a tape recorder. A Stroboscope was used to give accurate measurement of frequency, and an output meter was used to measure the amplitude level. The analysis of the tones was made by a harmonic analyzer which measured the power of each partial in an electrical wave. A tank of compressed oxygen was used in part of the experiment to provide a constant air pressure for tone production.

The procedure followed was to study the effects of the variables in combinations, as it was impossible to hold two variables constant and study the effects of the one variable alone while frequency and amplitude were held constant. The first part of the experiment studied the effects on tone profiles of a steadily decreasing weight on the reed. Another group of trials studied the variability of tone profiles which could be produced by varying the three factors of tone production and keeping frequency and amplitude constant. The last group of trials in the experiment kept weight constant and varied reed length. Air pressure was varied in all trials as necessary to help keep frequency and amplitude constant.

Observations of the machine showed that frequency increases with air pressure, and that amplitude increases with air pressure up to the point where the air pressure becomes sufficient to force the reed tip to remain in contact with the mouthpiece. Frequency increases with weight and decreases with reed length. Amplitude decreases with weight and increases with reed length. Amplitude has a direct relationship with the quantity of air passing through the mouthpiece. Frequency increases as the reed tip is forced to vibrate closer to the mouthpiece.

Harmonic analyses of the tones proved that a complex inter-relationship exists between the factors of tone production and tone profiles. The power of odd partials increases with air pressure and decreases with weight. The third, sixth, and seventh partials increase with reed length. The second partial decreased in power as weight was added. With amplitude and frequency constant, the first partial had a variation of twenty per cent and the fifth partial had a variation of more than one hundred per cent under the same control situation.

# PARTIAL LIST OF MENC PUBLICATIONS

**Music in American Education (Source Book No. 2).** A compendium of data, opinions and recommendations compiled from the reports of investigations, studies and discussions conducted by the MENC Music in American Education Committees during 1951-54, with selected material from other sources. Edited by Hazel Nohavee Morgan. 384 pp. \$4.75 postpaid.

**Music Buildings, Rooms and Equipment.** Completely revised and enlarged edition of the former Music Education Research Council Bulletin No. 17. Prepared by the MENC Committee on Music Rooms and Equipment, 1952-54, Elwyn Carter, chairman. 96 pp., looseleaf binding, 113 illustrations. \$4.50 postpaid.

**Music Educators Journal.** Official magazine of the MENC and its associated organizations. A professional necessity. Enables the busy music educator to keep posted regarding current thought, trends, activities, new publications and products, and the general affairs of the entire field. Included with active membership. Separate subscription, \$2.00 per year. Single copy 40c. Back copies: Information in regard to available back copies on request.

**Journal of Research in Music Education.** A publication of the Music Educators National Conference under the direction of the JRMEE Editorial Committee and Editorial Associates. See announcement on page 63.

**Music Education Source Book.** Fourth printing, August 1951. 288 pp., flexible cloth cover. \$3.50.

**The Evaluation of Music Education.** Standards for the evaluation of the college curriculum for the training of the school music teacher prepared by the Commission on Accreditation and Certification in Music Education of the Music Educators National Conference, in cooperation with the NASM and AACTE. Prepared to serve as guide for examination of training programs of school music teachers, and to assist schools being examined and visiting examiners. Planographed. 17 pp. 20c.

**Bibliography of Research Studies in Music Education 1932-1948,** with supplement, 1948-50. Some 2,000 titles representing over 100 institutions. Prepared by William S. Larson for the Music Education Research Council. 182 pp., plus supplement. Paper cover, sewed binding. \$2.00.

**Your Future as a Teacher of Music in the Schools.** By William R. Sur. A source of guidance information for counselors, teachers and students. Reprinted from February-March 1954 Music Educators Journal. 3 pp. 30 cents (quantity prices furnished).

**Music in Higher Education,** by Robert A. Choate. Reprinted from December 1953 issue of *Higher Education*, monthly publication of U.S. Department of Health, Education and Welfare. Provides statistics and information concerning positions open in the music profession and opportunities in the field of music education and the development of music in higher education. 8 pp. 30 cents.

**Outline of a Program for Music Education (Revised 1951).** Prepared by the Music Education Research Council and adopted by the Music Educators National Conference at its 1940 meeting. Revised 1951. 4-page leaflet. 5c.

**The Function of Music in the Secondary-School Curriculum.** Publication of this treatise represents a cooperative enterprise of two departments of the NEA—the National Association of Secondary-School Principals and the Music Educators National Conference. 60 pp., paper cover. \$1.00.

**Music in the Secondary Schools.** Recommendations pertaining to music in the secondary schools. (Report of the North Central Association of Colleges and Secondary Schools Activities Committee. 12 pp. 18c per copy. Quantity prices on request).

**Music in the Elementary School.** Special printing, with some additions, of *The National Elementary Principal* Special Music Issue, February 1951, published by the Department of Elementary School Principals. Bibliography prepared by the MENC Committee on Elementary School Music. 1951. 54 pp. 50c.

**Musical Development of the Classroom Teacher.** Music Education Research Council Bulletin No. 5. Deals with pre-service development in music of the classroom teacher on the campus, and suggests ways and means whereby this initial preparation may be amplified and developed in the teaching situation. 1951. 33 pp. 50c.

**The Code of the National Anthem of the United States of America.** Recommendations applying to all modes of civilian performance of The Star-Spangled Banner. Printed in a 4-page leaflet with the authorized "service version" in A-flat (words and music). The code was prepared by a joint committee representing leading national organizations and the War Department. Single copy, 5c; per dozen copies, 35c; per hundred, \$3.00.

**Handbook on 16 mm. Films for Music Education.** Prepared by Lilla Belle Pitts, coordinating chairman, 1948-51, of the MENC Committee on Audio-Visual Aids. Tells the what, where and how of 16 mm. films for educational use. Classified and annotated lists of films and helpful suggestions. 1952. 72 pp. and cover. \$1.50.

**Handbook for Teaching Piano Classes.** Prepared by the Piano Instruction Committee of the MENC, Raymond Burrows, chairman. An invaluable treatise dealing with all phases of class piano instruction. 1953. 88 pp. \$1.50.

**Travelling the Circuit with Piano Classes.** School superintendents, directors of music and music teachers tell in their own words the story of how piano classes were put in operation in their schools. 1951. 31 pp. 50c.

**Piano Instruction in the Schools.** Report and educational analysis of a nation-wide survey of piano instruction in the schools. 76 pp. Illustrated. Paper cover. \$1.00.

**An Examination of Present-Day Music.** A selected list of early grade piano material, books and recordings prepared by Mary Elizabeth Whitner for presentation at the meeting on Contemporary Music for American Schools during the Music Educators National Conferences held in Chicago, 1954. 10 pp. and paper cover. 30c.

**Music Supervision and Administration in the Schools.** A report of the Music Education Research Council (Bulletin No. 18). 32 pp. 1949. 50c.

**A Guide to Teaching Music by Television and Radio.** Report of MENC Committee on Television-Radio, edited by Richard C. Berg, chairman. Bibliography. 30 pp. and cover. 30c.

**Music for Everybody.** A valuable reference book, handbook and manual for those interested in community-wide music promotion and organization. 82 pages of illustrations, giving a cross section of school-community activities in the United States. 64 pp. Paper cover. 1950. \$1.00.

**Minimum Standards for Stringed Instruments in the Schools,** prepared by the MENC Committee on String Instruction. 1951. 8 pp. Mimeographed, 15c.

**State Supervisory Program of Music Education in Louisiana.** A report of a Type C Project, by Lloyd V. Funchess, Louisiana state supervisor of music. Mimeo. 176 pp. \$1.50.

**Contest Music Lists.** The 1955 revisions of music lists for Band, Orchestra, String Orchestra, and Chorus. National Interscholastic Music Activities Commission. \$1.50. See page 46.

**Solo and Ensemble Lists.** National Interscholastic Music Activities Commission. Music for instrumental and vocal solos and instrumental ensembles (no vocal ensembles included). 1953. 96 pp. and cov. Single copy postpaid \$1.50.

**Standards of Adjudication.** This is the completed section on adjudication of music competition-festivals in preparation for the new Manual on Interscholastic Activities in Music to be published by NIMAC. 1954. Mimeographed. 9 pp. and paper cover. 25c.

**Sight Reading Contests.** Guide to the organization, management and adjudication of sight-reading contests for bands, orchestras, choruses. Also a section of the new manual to be published by NIMAC. 1954. 14 pp. and paper cover. 25c.

**Adjudicators Comment Sheets.** Revised 1950. Especially designed for adjudication of local, district, state, and interstate school music competition festivals, these official forms are also used in various ways in the classroom and for teachers' evaluation reports supplied to pupils and their parents. Prices postpaid: 5c each; 25c per dozen; complete sample set, 40c; per hundred, \$2.00. Prices for larger quantities on request. Published by the National School Band, Orchestra and Vocal Association (now the National Interscholastic Music Activities Commission).

When ordering please indicate symbols.

B-1	Band
BRRO-2	Sight Reading, Band or Orchestra
OSO-3	Orchestra or String Orchestra
SC-4	Student Conductor
MB-5	Marching Band
DM-6	Twirling Drum Major
V-7	Choral Groups
KRV-8	Choral Sight Reading
SV-9	Solo Voice
PSEBO-10	Percussion Solo and Ensemble
WIS-11	Wind Instrument Solo
SIS-12	String Instrument Solo
SWIE-13	String or Wind Instrument Ensemble
PHS-14	Piano or Harp Solo

Order from the Music Educators National Conference, 64 E. Jackson Blvd., Chicago 4, Ill.

Please send remittance with your order.



Complete with 20  
rubber-tipped  
mallets, sturdy  
Keratol-covered  
wood case, luggage  
type locks.  
Special School  
price, set of 20,  
C to G chromatic—  
only  
**\$35.25**  
postpaid.



Finest in Tonal Quality and Construction

# HARMOLIN RESONATOR BELLS

Each block individually made of selected wood, correctly hollowed out to give the finest tone to the metal bell. Accurately tuned to 440 pitch. Bells are used as single melody notes—one to a child—in groups for chords or accompaniment.

Special School  
price—only  
**\$3.75**  
per set  
(when ordered in  
one or more  
half-dozen lots)



## SWISS TYPE MELODE BELLS

Introduced last year as a toy, many schools have made excellent use of bells in kindergarten and early grades. Note name, its scale degree number, and different color on each bell. Closely tuned to 440 pitch. Absorbing introduction to full-scale musical expression.

### OTHER HARMOLIN PRODUCTS

Harmolin—25-string zither-like instrument with 3 interchangeable bridges.

Harmollette Plectry—13 strings.

Harmolin Piano Practi-board—4 octaves.

All prices exclusive of applicable sales and excise taxes.

For detailed information, write:

## The HARMOLIN Company

P.O. Box 6157, San Diego 6, California

### Curriculum for Preparing Teachers

HOUSE, ROBERT W. *A Proposed Curriculum for Preparing Teachers of Music at Kearney State Teachers College*. Ed.D., The University of Illinois, 1954.

THIS STUDY develops curriculum proposals for the preparation of music teachers at Nebraska State Teachers College at Kearney.

Principles upon which to structure the curriculum were derived from study of the literature of educational philosophy and psychology. Objectives for the program were based upon study of the responsibilities of music teachers in the public schools and in society. Using these objectives as focal points, useful experiences were identified and extrapolated from various curricula. These were built into a proposed program, outlined in terms of the guidance of instruction, sequence, areas of study, provisions for differentiation, and procedure to be followed in planning the course of study. The music students, teaching graduates, and staff at Kearney State Teachers College were contacted by questionnaire for specific information as to the pre-college and teaching experience of music students.

The findings of the study are as follows:

1. The curriculum for music teacher preparation rests upon the needful purposes of society and the individual, and the inherent nature of music.
2. Music is used symbolically, and universally, as expressive of concepts untranslatable into discursive form; music teachers should be prepared to bring this expressive value to all.
3. The curriculum is formed in terms of objectives which define the well-qualified music teacher; these include certain musical, teaching, and social competencies.
4. Reorganization of the music student's behavior must be accomplished by means of experiences, directed through the teacher's manipulation of the learning environment.
5. The activities in which the music student engages do not wholly define the experiences which the student has; their quality

is in accord with his purposes and his perception of the conditions in which he is placed.

6. Units, activities, methods and materials must be planned to help produce the desired experiences.

7. Student experiences naturally progress through exploration and generalizations in the art of music, to the direct application and testing of the student's acquired knowledge.

8. Such a process can be fostered by division of the program into broad areas—of music performance, theory, literature, and pedagogy—taught in terms of a laboratory-workshop approach.

### In-Service Training in Music

HADDOX, CHESTER N. *A Suggested Program of In-Service Education in Music for Teachers in Specific Elementary Schools of Mason County, West Virginia*. M.Ed. Ohio University, 1953.

THIS STUDY was undertaken for the purpose of planning a suggested program of in-service education in music for teachers in specific elementary schools of Mason County, West Virginia, for the 1952-1953 school year.

By means of interviews with music teachers, supervisors, and classroom teachers, and literary historical research, data were obtained so that the program in the Mason County schools could be evaluated. The interviews were informally conducted with music teachers, supervisors of vocal music, and classroom teachers of the county for the purpose of determining the best supervisory approach to formulating an in-service education program for classroom teachers who, for the first time, were attempting to teach children music. The literary and historical sources of data included articles, pamphlets, and books in the fields of music education and supervision. On the basis of this evaluation, recommendations of the superintendent, and the formulation of a tentative philosophy of music education for the schools, a program of in-service education in music was suggested. The program



included aims, learning experiences, materials for singing and rhythmic activities, and a supervisory approach to classroom teachers who were in the initial stages of teaching children music.

Conclusions resulting from this type of study are of a subjective nature. It would seem to a music educator that the scope of this study is quite limited. It is entirely possible, however, that the music program established through workshops with classroom teachers contains value because of its limitations. For the best interests of the children, it appears that the scope of the program of in-service education should be expanded, both democratically and gradually. There should be more provision made for individual differences in the needs, abilities, and interests of teachers and pupils. It is possible that a great deal of progress may be made in the next few years through careful supervisor-teacher-pupil planning and evaluation.

### Classroom Teachers in Music

KING, ELOISE W. *An Investigation of the Musical Experiences of Primary Classroom Teachers*. M.S. University of Southern California, 1952.

IT WAS THE PURPOSE of this study (1) to assemble some of the available information concerning the present trends for classroom teachers in music education; (2) to explore the areas of singing, listening, rhythms, and creating for primary teachers; (3) to list materials in each of these areas for use in promoting the musical growth of primary children; and (4) to arrange

materials according to grade levels for specific months, special holidays and definite units.

There has been much literature devoted to this aspect of music education, and in this study an attempt was made to assemble the information directly related to the vital problems of primary classroom teachers. The report was also planned with the purpose of serving as a guide for primary musical experiences, and as a source of information for all who might have an interest in this particular part of the music education program.

The presentation of the related literature on the subject was followed by a chapter designed especially for the inadequately trained primary classroom teacher. The planned idea was to give to the teacher a few ideas of how to proceed with his music classes in a way that would prove interesting and enjoyable to both the child and the teacher. One particular section of the chapter dealt specifically with the importance of personality improvement in successful teaching, especially in the teaching of music.

Each of the areas of musical experience was discussed in succeeding chapters and materials for use in the development of musical growth in singing, listening, rhythms, and creating were presented in several classifications. This was done as an aid in the use of the *American Singer* as the basic text and other song collections used as supplementary books.

The lists of materials compiled and classified were of necessity lengthy and detailed. This was done for the benefit of primary classroom teachers who perhaps have very little knowledge of how to proceed and what to use in the way of materials.



**93.26% OF SALIDA HIGH SCHOOL PUPILS BELONG TO THE GLEE CLUB**

THE Empire section of the Sunday *Denver Post* supplied this group picture of the Salida, Colorado, 194-voice high school glee club with the caption that the glee clubbers in the foreground far outnumber the non-singers in the school. In fact, says the *Post*, the "glee club has 194 members out of a total school enrollment of 208.\* The club has grown so large that no classroom will hold it."

In this connection it is interesting to note that membership in the glee club is elective and open to any student in the high school who wishes to participate. Members sing during the Monday and Thursday noon hours with half the singers having lunch before noon and the others eating just after one o'clock. The school music organizations also include a select choir and a girls' Treble Clef Club. The inset picture shows three members of the Treble Clef Club with two boys from the glee club.

John E. Held is the director of the club and is serving his

sixteenth year as vocal music supervisor in the schools of Salida. Mr. Held starts the youngsters' music training in kindergarten, supervises their work in the grade schools, and helps them to grow in their joy and fun in music on through junior high school and then in high school.

Each year the high school glee club gives a fall concert, a Christmas program, and a variety show using popular music. This show provides the money for importing a well-known director for a two-day festival in the spring. At that time the glee club members are excused from all other school classes for two days of work and play with the director, and a concert of fine music is given the last evening, free to the community.

\*This story appeared in 1954 and enrollment figures no doubt have changed. Journal readers interested in checking on the present situation may wish to write to MEMC member Held, whose address is Held's Half Acre, Salida, Colorado.

# MENC BIENNIAL CONVENTION

St. Louis, Missouri, April 13-18, 1956

State Presidents Assembly April 11-12

Special Feature: MENC GOLDEN ANNIVERSARY H.S. Band, Orchestra, and Chorus

Headquarters: St. Louis Municipal Auditorium, Hotels Statler and Jefferson

INAUGURATING THE  
FIFTIETH ANNIVERSARY OBSERVANCE OF THE ORGANIZATION

## BALANCE AND BLEND

Use the demonstration method  
of improving the voice  
production of your  
choral groups

with

The Film Council  
of America Award-winning  
Sound Slidefilm

Produced by

THE SOCIETY FOR THE PRESERVA-  
TION AND ENCOURAGEMENT OF  
BARBER SHOP QUARTET SINGING  
IN AMERICA, INC.

48 frames in full color  
33 mm. film

12 inch 33 $\frac{1}{3}$  R.P.M. Columbia Record  
suitable for use with either automatic or  
manual equipment.

SPECIAL PRICE TO MUSIC  
EDUCATORS  
\$10.00 PER SET POSTPAID

Order from

S.P.E.B.S.Q.S.A. Inc.  
20619 Fenkell Avenue  
Detroit 23, Michigan

Announcing Four New Releases

## ENRICHMENT RECORDS—

Based on LANDMARK Books

The Louisiana Purchase

Pirate Lafitte and the Battle of New Orleans

Mr. Bell Invents the Telephone

George Washington Carver

Dramatic Recordings of Great Events from our Nation's past with authentic  
voices, music and sound effects.

Write for descriptive list of 20 titles now available.

ENRICHMENT RECORDS

246 Fifth Ave., New York 1, New York

## TEACHERS, Here's A Set of Beginning Methods That is Both PRACTICAL and DIFFERENT

### PRE-VIEWS

of The Orchestra and Band

For Group or Private Instruction—Emphasizing  
Gradual Development Of Basic Rhythms and Keys  
for Elementary Orchestra and Band

Try This NEW Quarter Note, Rhythm Approach This Year!

Written By Public School Men: Charles L. Reifsnyder  
Vernon R. Miller

Send For A Free Copy

DeKay Publishers

Box 705

Newark, New Jersey



IF YOUR STRINGS CAN PLAY do, re,  
mi, fa beginning on each open string  
(Basses do, re, mi) they can play:

### Christmas Fantasy

for 1st position strings by *George Best*

- Violin—Hornby Violin (same as
- Viola) Viola—Cello—Bass each 10¢
- Piano conductor 20¢
- This item by direct mail order only.
- Prices include postage.

VARITONE Inc.

545 5th Ave., N. Y. 17, N. Y.

# People You Know

This page is a postscript to the "Some Afterthoughts, Postscripts and Accents" of the 1955 MENC Division meetings published in a previous issue of the JOURNAL. All of the pictures shown were made at the MENC Division conventions held last spring.



① A student member chapter president and secretary confer with some MENC presidents. *Left to right:* Robert Milton, president, SW Division (1955-57); National President Choate; Connie Converse and Wynne Harrell, secretary and president, respectively, of the University of Wichita MENC Student Chapter; Arthur G. Harrell (the father of Wynne), president of NIMAC Board of Control; E. E. Mohr, immediate past-president, SW Division.

② At C-W Audio-Visual Education Center. *Left to right:* K. W. Barry, Oakland, state chairman for piano instruction; Phyllis Towner, Audio-Visual Dep't, Berkeley City Schools; Ralph E. Rush, MENC first vice-president; Mrs. Rush; Guy Helmke, director, Audio-Visual Dep't, Berkeley City Schools; David T. Lawson, director of Pacific Music Camp; David T. Lawson, III, USC; Dorothy Short, chairman, Audio-Visual Committee.

③ Orientation meeting NW Elementary Education Workshop. *Left to right, front row:* Alice Sorenson, Univ. of Washington; Lilla Belle Pitts, New York City; Juanita Wolff, Univ. of Oregon; Margaret E. Scruggs, Central Washington College of Ed.; Eileen McMillan, Western Washington College of Ed. *Back row, left to right:* Jack E. Schaeffer, director of music, Seattle Public Schools; Hazel Gertrude Kinsella, Univ. of Washington; Charles W. Davis, State College of Washington, Pullman; G. Russell Ross, Central Washington College of Ed.; Alfred W. Humphreys, Eastern Montana College of Ed., Billings.

④ State dinners were popular in New Orleans. *Seated,* Rose McIntosh, music consultant from England who was an exchange teacher during the 1954-55 school year in Columbia, S. C. *Standing, left to right:* Emerson Van Cleave, North Carolina state supervisor of music; Gunther Seele, Cultural Office, Dep't of Education, Hamburg, Germany; Lamar Triplett, president, Alabama Music Educators Ass'n; Harry F. McComb, president, Florida Music Educators Ass'n; Carleton Sprague Smith, New York City; Robert L. Carter, president, North Carolina Music Educators Ass'n.

⑤ Student members meeting at Cleveland—"Teaching Is Like This." *Left to right:* Herman F. Smith, Milwaukee, Wis.; Patricia Blossom, Cleveland, Ohio; Marguerite V. Hood (moderator), Univ. of Michigan; Helen T. Harraden, Springfield, Ohio; Roger Jacobi, Ann Arbor, Michigan.

⑥ The Wichita Orphans, 1954 Barber Shop Quartet Champions, tune up in Hutchinson with John S. Means, past-president of SPEBSQSA, and Henry Foth, director of music, Oklahoma City Public Schools, a SPEBSQSA member. *Left to right:* Jay Bond, Pete Tyree, Bob Groom, Mr. Means, Bud Bingham, Mr. Foth.

⑦ Intermediate grades workshop in Eugene.

⑧ Officers of MENC confer at state publications session in Berkeley. *Left to right:* Ronald Gregory, president, Utah Music Educators Ass'n; George L. White, MIC president (1954-55); Alex Zimmerman, C-W president, and editor of California News; Fred Ohlendorf, president, California Music Educators Ass'n; Katherine Jackson, member MIC board of directors; William Clark, president, Nevada Music Educators Ass'n.

⑨ North Central In-Service Training Program. *Left to right:* Ralph Gillman, director of music, Akron, Ohio; Helen Koch, supervisor of elementary music, Elkhart, Ind.; Hazel Nohavec Morgan, Northwestern University; H. W. Arentsens, director of music, Oshkosh, Wis.; Arnold Caswell, University of Minnesota. *Standing:* Dorothy Kelley, presiding, Indiana University, Bloomington.

⑩ In Eugene a group of MENC officials pause on way to concert. *Standing, left to right:* National President Choate; Lilla Belle Pitts; Vanett Lawler, MENC executive secretary; Hobart H. Sommers, ass't superintendent, Chicago Public Schools; George L. White, MIC president (1954-55). *On the steps, left to right:* Charles Hirt, University of Southern California; A. Bert Christianson, NW president, 1953-55; Harold B. Bachman, University of Florida.

⑪ Piano Class Workshop in New Orleans.

⑫ Panel discussion, "Music in the Senior High School." *Left to right:* William L. Larson, Eastman School of Music, Rochester, N. Y.; Gertrude B. Woodward, vice-principal and dean of girls, Fremont High School, Oakland, Calif.; George D. Miner, superintendent of schools, Richmond, Calif.; Joseph Landon, second vice-president, C-W Division, 1953-55, and moderator of panel; Karl D. Ernst, chairman MEJ Editorial Board, San Francisco, Calif.; Ronald Gregory, president, Utah Music Educators Ass'n.

⑬ Music in the Elementary Grades Workshops were a distinctive feature of the Eugene meeting. Close to 1,000 classroom teachers in Eugene and Lane County participated.

⑭ One of the workshops at Eugene under the direction of Eileen McMillan, Western Washington College of Ed.

⑮ Voting at Hutchinson; Elwyn Fite, Tallequah, Okla.; Viola Clendenen, Abilene, Kans.; Loraine Moore, Salina, Kans.





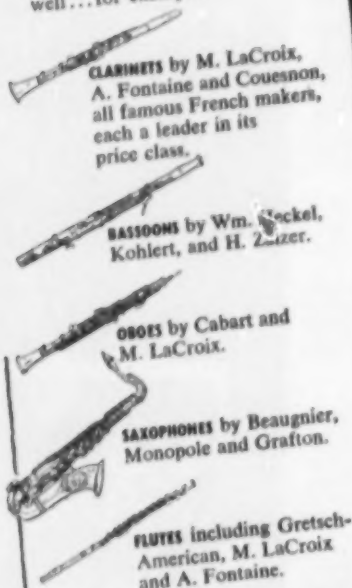
## Why Music Educators Specify WOODWINDS

By M. LA CROIX (Paris)

— Because they are superior instruments at prices definitely lower than their quality would indicate... because school requirements figure prominently in their design and construction... and this fall, because of interesting new improvements that will make them particularly suitable for student use.

### NEW! FREE! GRETSCH ALBUM of WOODWINDS

featuring the full LACROIX line, and the products of many other makers of famous woodwinds as well... for example:



MAIL NOW FOR FREE ALBUM

The FRED. GRETSCH Mfg. Co.  
60 Broadway, Brooklyn 11, N. Y.  
Please send free GRETSCH ALBUM OF WOODWINDS, to:

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
Zone \_\_\_\_\_ State \_\_\_\_\_

☐ ATTRACT NEW RECRUITS for your band and orchestra program with the aid of the authoritative GRETSCH-TILSON Musical Aptitude Test. Stimulates interest of student and parent. Check here for full information. Mail to:

The **FRED. GRETSCH** Mfg. Co.  
Fine Musical Instruments since 1883

## The Roundtable

### A New Look at Music Workshops

THE music education program of the Jefferson County, Kentucky, schools is under the direction of two music supervisors; the division is geographic with each supervising grades one through twelve. The principals and their classroom teachers have always shown interest and cooperation in the program. The administrators are constantly seeking ways to provide a program which will reach the individual needs of every child.

The superintendent and his assistants are quite proud of the music workshops for the elementary classroom teachers conducted in both areas last fall. The results have been most gratifying. As various activities and techniques were pertinent to each workshop, a story has been recorded by a principal from each area.

#### Eastern Area

Due to the rapid growth and expansion program of the Jefferson County Schools, and the desire to maintain the status of the music program, it was expedient that the services of each special music teacher in an elementary school be shared with two or more schools. Because of the desire of many of the classroom teachers of Hawthorne School to have an "In-Service Training Program" to help them better prepare themselves to supplement the services of the music teacher, the principal began to plan such a program for part of his year's faculty meetings. As plans matured the workshop idea developed.

With the approval and support of John Ramsey, director of instruction for the Jefferson County Schools, and Mrs. Margaret L. Kammerer, music supervisor of

the eastern section of the Jefferson County Schools, final plans for the workshop were made. The other elementary schools in the same area were invited to participate. The total attendance was 134 from twenty-one schools. The Jefferson County Board of Education granted one credit toward salary increment to those participating in the workshop.

In order to present a detailed program on each grade level, five special music teachers served with Mrs. Kammerer as leaders of the various sessions. The workshop was held on four consecutive Wednesdays from 3:15 p.m. to 8:15 p.m. with a break for supper in the school cafeteria. Throughout the period, emphases were given to: the philosophy and the techniques of music teaching in the school of today; the music potentials of classroom teachers; the fact there is more to music teaching than "just singing."

The workshop began with a fifteen-minute general meeting in the auditorium, after which the group broke up and assembled in the different classrooms according to the grade levels taught. Each group was led in discussions and activities by one of the music staff. Each session lasted a half hour, at which time a bell rang, and the groups proceeded to their next scheduled rooms. In this way the participants were given the benefit of the various ways the different music people approached the same activities. The schedule was changed each Wednesday so that the music teachers had the opportunity of working with each grade group in all the phases of the program.

In the various sessions the teachers were presented with tools, information,





and procedure in actually teaching the fundamentals of music; they enjoyed inspirational activities such as singing community and sociability songs, and entering into rhythmic activities; time was devoted to the listening activity; correlation of music with other subjects was discussed.

Many newer trends, aids, and devices for enriching the program were introduced. For example, resonator bells have proven priceless and indispensable. These particular bells stay in tune. Each key is removable from its case and has its individual mallet. The player strikes his key when its note appears in the melody or part. The bells not only stimulate interest and develop concentration in reading music, playing and singing harmony parts, but have greatly helped in ear training.

The auto-harp proved to be a practical aid in teaching chords as well as embellishing songs with accompaniment. Card-board keyboards (with one on each person's desk or table space) are of great value in developing piano keyboard experiences. This activity helped in giving the teachers the skills needed in teaching scale building, key signatures, intervals, and part singing.

Several sessions were devoted to discussions on making rhythm instruments and their use as embellishments to songs, rather than in a perfected rhythm-band organization. The teachers also learned how to create songs. There was much enthusiasm as the group worked on making up a song together, phrase by phrase.

The newer trends in music-reading were presented whereby the program is adapted to the general reading plan of the classroom teacher in dividing the class into groups according to their reading ability. At least three different music texts of varying difficulty are used with the three reading groups. Piano keyboard, tom-toms, maracas, bells, auto-harp, and other rhythm instruments are all correlated with this reading program from the song texts. As the teacher works with one group, the other two groups work on assignments, which may be locating from provided flash cards different tonal or rhythmic patterns in various songs designated in their texts; some assignments may be the playing of purposeful music-card games. The classroom teacher may assign the pupils to studies other than music while she works with the one group; at another time she works with a different group, and so on.

While the duties of the principal as host to the workshop were connected with the physical aspects—seeing that the piano and other equipment were moved to desired rooms from time to time, checking on attendance, supervising the serving of supper, and soliciting the comfort of all—the workshop proved to be a revelation to him.

1. He was convinced that a varied music program *can* reach each and every child as it reached every teacher.

2. That every classroom teacher *can* teach music.

3. That the present-day music education program *is* practical and functions in the life of every child, and in the general plan of every classroom.

4. That our teachers learned how to actually correlate music with art and other subjects; too often this is given mere lip service.

## IF YOU TEACH ANY KEYBOARD INSTRUMENT, YOU CAN TEACH THE WURLITZER ORGAN



The Wurlitzer Organ is a standard keyboard instrument—the music for it employs standard, recognized musical notations with which you are already familiar. A new Wurlitzer Organ instruction course provides a recognized method whereby even beginners rapidly achieve musically satisfying results.

Thus, to teach the Wurlitzer Organ you need no special training, have basically nothing new to learn. Only a short period of familiarization with

the instruction material is required.

What's more, you'll find both pleasure and profit in giving Wurlitzer Organ lessons. Ordinarily they command a higher fee than other music teaching. More adults are attracted as students. Students advance quickly, maintain their interest, need no urging to practice. And because of the Wurlitzer Organ's restful and relaxing tone, your lesson periods will be welcome moments in your teaching schedule.

Write for full information today



The Rudolph Wurlitzer Company  
Box MJ-512, North Tonawanda, N. Y.

Yes, I'm interested in finding out how easy it is to teach the Wurlitzer Organ. Please send booklet on "Modern Teaching Methods" without charge or obligation.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

Zone \_\_\_\_\_ State \_\_\_\_\_

### NEW BAND PUBLICATIONS by LUCIEN CAILLIET

Chorale and Fugue in Eb, J. S. Bach arr. by Lucien Cailliet

Full Band \$4.00, Symphonic Band \$6.00

Alouette, paraphrase for Band by Lucien Cailliet

Full Band \$4.50, Symphonic Band \$7.00

also

"Divertissement", clarinet trio with piano accompaniment

Price: \$1.25, by Lucien Cailliet

The above numbers are of medium difficulty.

LUCIEN CAILLIET, P. O. Box 1044, Sherman Oaks, California

**Efficient  
Economical-Attractive  
NORREN STEEL  
MUSIC FILES**

for churches,  
schools, teachers,  
homes

**Only  
NORREN  
gives you**

- ★ complete protection for your music investment
- ★ 50% more filing capacity
- ★ all-steel, double-wall construction
- ★ removable, smooth-sliding trays
- ★ ease of cataloging & identification
- ★ choice of Hammett grey, green or brown



Pat. Pend.

There's nothing like NORREN for filing music — octavo, band, orchestra or soloist!

Write for catalog today

DEALER INQUIRIES INVITED

**NORREN MFG. CO.**

The Norren Line of Files

2220 E. Foothill Blvd., Pasadena 8, California

**The  
Finest and most Complete  
MUSIC PREPARATION SERVICE**  
Offered for the Professional and Student Musician

- BLACK AND WHITE MUSIC PRINTS •
- MUSIC COPYING •
- TRANSPARENT MASTER SHEETS •
- SPIRAL BINDING •

Refer music to the expert  
**MASTERWORKS MUSIC SERVICE**  
P.O. Box 2308 Dept. A Hollywood 88, Calif.

**CLARINETS MADE TO TAKE IT!**



While we don't recommend the above treatment for any clarinet, we do recommend our Three Star Ebonite and Metal models for their ability to maintain their excellent playing qualities under the roughest handling expected of the student musician.

Write for literature!

**CUNDY-BETTONEY**  
Hyde Park, Boston 36, Mass.

5. That music offers a wonderful opportunity for developing good human relations; looking forward to the integration of our schools, the workshop presented opportunity for the Negro and white teachers to be together. The teaching staff as well as the participants were well represented by the Negro teachers.

6. Finally, much was learned about the teaching of music, and respect and appreciation were increased for the music teachers who proved to be most versatile and inspirational individuals who have acquired the great ability to adjust to different personalities and groups.

**Western Area**

In October, a music workshop for elementary classroom teachers was offered in the western district of Jefferson County under the sponsorship of the Instructional Department of the Jefferson County Board of Education. One semester hour's credit toward salary increment was given for the fifteen hours of work. The workshop was held in Durrett Junior High School for four consecutive Wednesdays, after school hours. The four hour sessions were broken in half with a delightful and informal dinner served by the lunchroom personnel.

One hundred thirty teachers, representing seventeen schools, participated. This was more than one-third of the teaching staff of these schools. The teaching personnel of the workshop was composed of the special music teachers, six classroom teachers from the participating schools, and Helen McBride, supervisor of music of the western section of the Jefferson County Schools.

The general sessions were especially designed to further increase the personal development and musical growth of the individual teacher. In the special sessions the teachers divided into grade groups according to their special interests. Each group was led by a special music teacher, a classroom teacher, or a music supervisor. In these groups new materials were suggested and their use was illustrated. Emphasis was placed on the use of the basic music textbooks and of music materials available in the individual schools. Originality and creativity in expression were encouraged. Music reading games were introduced to improve note reading. Films and other audio visual aids were shown and discussed. Each meeting culminated with a sharing period.

Splendid bulletin board displays, music bulletins, posters, rhythm instruments, Music Week symbols, music games, new music devices, and a large assortment of interesting, practical teaching materials were displayed by the participating schools.

It was interesting to observe the tense, weary expressions of the teachers gradually relaxed, and a sincere eagerness to learn became evident. Teachers came tired and left rested. Timid teachers sang and swayed along with the more overt personalities. An atmosphere of sincere, helpful fellowship prevailed.

A rejuvenation of good human relations has resulted as one of the many fine outgrowths of a sound music experience. Since the workshop, auto-harps, melody bells, tune block bells, more record players, new records and rhythm materials have been purchased by the schools. Supplementary music books and music library materials have been purchased at

**Give a Wenger  
Variety Show**



**Tested, Proven,  
Real Money-Makers**

Everything you need  
in one book

- List of suggested music
- Dialogue, cast of characters
- Dance routines
- Audience Program
- Photos, sketches of stage settings, etc.
- Publicity write-ups, ads.
- Ideas for scenery panels

"America" . . . patriotic theme. Ideal for commencement etc.

"More fun than a Circus" . . . a gala performance that will pack the auditorium.

"Steppin' Out" . . . Musical Variety Show with Japanese, Italian and American backgrounds.

"Show Business" . . . A TV Variety Show with Talent Hunts, etc.

"Off the Records" . . . Phonograph records come to life. Maximum entertainment. Minimum effort!

"Flying High" . . . lets your musical imagination soar with air travel theme.

\$1.75 per copy  
(plus postage)

**WENGER**

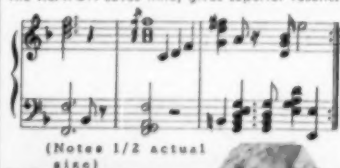
MUSIC EQUIPMENT CO.

13 Wenger Bldg. Owatonna, Minnesota

**NOW - - - BETTER THAN EVER  
KEATON MUSIC TYPEWRITER**

**Faster - Stronger - Improved Type**

Music writers and printers—to speed and ease your tasks—a machine designed solely to type precise music notation swiftly and cheaply. The KEATON saves time, gives superior results.



(Notes 1/2 actual size)



**KEATON MUSIC TYPEWRITER CO.**  
461 Market St., San Francisco 5, Calif.

**GOWNS**

**Pulpit and Choir  
Headquarters for  
RELIGIOUS SUPPLIES**



Church Furniture • Stoles  
Embroideries • Vestments  
Wangings • Communion  
Sets • Altar Brass Goods

**National**

CATALOG ON REQUEST  
CHURCH GOODS  
SUPPLY COMPANY



at the  
Hotel  
**HAMILTON**  
in the heart of the loop  
20 S. DEARBORN ST.  
at MADISON

#### CHECK THESE FEATURES

- ✓ VERY LOW RATES
- ✓ CLEAN COMFORTABLE MODERN ROOMS
- ✓ A FAMILY HOTEL COME AS YOU ARE
- ✓ ONE BLOCK FROM STATE ST. SHOPPING
- ✓ A FEW BLOCKS FROM ALL ENTERTAINMENT
- ✓ 3 MINUTES FROM THE FINANCIAL DISTRICT
- ✓ FREE RADIO-TV AND AIR CONDITIONING AVAILABLE
- ✓ PARKING JUST A FEW BLOCKS FROM HOTEL 60c OVERNITE
- ✓ CRIBS FOR THE BABIES—COTS FOR THE CHILDREN

ALL THIS  
FROM \$4 SINGLE AND UP

Information—Reservations

Write

SAM LEEDS, Mgr. Dir.  
BOX 100



the teachers' request. From every side, the good derived from the workshop has been seen, heard, and felt. Each school is reaping rich benefits from the increased knowledge, the practical method, self-assurance, and enthusiasm brought back by its teachers. The children are experiencing a more comprehensive music program than ever before.

—MARTHA M. CHAMBERLAIN and ROBERT A. ESTES. Mrs. Chamberlain is principal of Kerrick Elementary School, located in the southern part of Jefferson County, and Mr. Estes is principal of Hawthorne School located in the eastern section of the county. The material describing the workshop in the eastern area was provided by Mr. Estes, and Mrs. Chamberlain prepared the material describing the workshop in the western area.



### Keyboard Harmony for the Pianist

MANY STUDENTS who play the piano know very little about the organization and structure of the music they perform. They learn to read the notes and memorize key signatures, note values, and scales in a routine manner with no understanding of what is happening in the music itself, how it is put together and organized, and what harmonic implications are involved. Thus piano study often becomes a more or less mechanical experience with no real understanding and insight into the music. Much of the pianist's lack of confidence and assurance in performance and his failure to obtain maximum effectiveness is due to this superficial approach to piano playing.

Most serious students of the piano at some time in their preparation study keyboard harmony. Too often the course means merely harmonizing artificial and unmusical melodies in four voices, working out figured basses, and playing isolated chord patterns in various keys. This obviously is a most limited experience. A certain amount of facility in becoming more familiar with the keyboard and in the choice of chords for harmonizing melodies is developed, but this is extremely narrow in scope and often quite vague.

Since the study of the chords and their structures is not correlated with significant musical repertoire, any real and practical meaning is impossible. It is not surprising that most of the material is soon forgotten as the student realizes little or no connection between the study of keyboard harmony and his instrument. He seems to find only meager use for it in his development as a pianist. Thus, there is a need for the student to be brought into a fuller realization of the possibilities of this correlation. Otherwise, there is no justification for the course in the music curriculum.

What, therefore, constitutes a practical and functional keyboard harmony course? Primarily, it must be a musical experience based upon real music and not "musical exercises." Students are at all times working with music, its structure and organization. Each new musical point is drawn from the music and is related to

## New! B-E-S-T

(BAND - ENSEMBLE -  
SOLO TIME)

Prescott-Phillips

Yes, all instruments  
have the solo parts  
PLUS either a duet,  
trio, quartet, or rhythm  
part! TWENTY-FOUR  
select melodies for  
YOUNG PLAYERS.

FREE COPY—on request

Schmitt Publications,  
Inc.

Minneapolis 3, Minn.

### For FASTER ACTION!

—oil your valves  
and slides with spe-  
cially-developed



**BUESCHER**  
True Tone

### Valve and Slide Oils

- ★ 100% Pure Oil
- ★ Fragrant
- ★ Non-gumming
- ★ Only 35¢

SEE YOUR DEALER



Distinctive  
**CHOIR ROBES**  
PULPIT ROBES —  
ALTAR HANGINGS

Finest Quality At Low Cost  
We prepay transportation on  
orders of 12 or more gowns.  
Write for catalog, samples,  
quotations.

IRELAND NEEDLECRAFT  
822 E. Colorado St.  
GLENDALE, CALIF.



## Choir Robes

### FOR A FINER CHOIR YEAR

A complete selection of distinctive choir robe styles. Available in a wide range of materials in all colors. Prices to fit every budget.

Send today for  
FREE catalogs:  
C-10 (choir robes),  
J-10 (junior robes).

Write  
office  
nearest  
you



### COLLEGIATE CAP & GOWN CO.

CHAMPAIGN, ILL. 1000 N. MARKET ST.

NEW YORK, N. Y. CHICAGO, ILL. LOS ANGELES 28, CAL.  
166 E. 17th Ave. 778 N. LaSalle St. 1674 N. Chicago Blvd.



Highest rated  
in the  
United States

Estimates for  
engraving and printing  
gladly furnished.  
Any publisher  
our reference.

## Rayner

2001 WEST 47TH STREET • CHICAGO 32, ILLINOIS

### ALBUMS OF RECITAL PIECES

by Contemporary French Composers  
(Honegger, Ibert, Milhaud & others)

For Flute (2 vols.), Oboe, Clarinet (2 vols.),  
Bassoon, Horn, Trumpet, Sax. (2 vols.),  
Each vol. \$1.50

### ORCHESTRAL STUDIES

(from Bach to Debussy and Stravinsky)  
for various instruments.

Catalogs sent free on request

INTERNATIONAL MUSIC COMPANY  
309 Fifth Avenue, New York 17, N. Y.

that already learned. Each piece of music becomes a challenge to the student's curiosity and interest. An inseparable part of this musical experience is discriminatory listening. Music is written to be heard and the use of the ear in developing a discerning hearing skill cannot be stressed too much.

A meaningful course in keyboard harmony with its analysis of music literature, its study of chords and harmonic structures, should be an effective means of acquiring an insight into musical relationships, and of improving the student's ability to "think" musically in using these harmonic resources at the piano, and in gaining a better understanding of the techniques the composers have used. Drills and skills are not slighted or disregarded, but, as a part of a musical context, they acquire special meaning and become valuable aids in developing a working knowledge and a more comprehensive mastery of the music.

All aspects of the course must be centered around this musical experience and aimed toward improved facility at the piano and a better understanding of the music. One phase is the playing of tunes and songs by ear based upon the underlying chord patterns and structures. More important than the mere playing of tunes by ear, it offers excellent practice in becoming more familiar with the keyboard, in anticipating chord changes "by ear," and in the choice and use of chords. The students should be able to chord an accompaniment to a familiar melody or to play a melody and improvise a satisfactory accompaniment.

+

Another aspect of the course is the harmonization of melodies using simple accompaniment figures. Emphasis here should be given to the appropriate use and selection of chords and accompaniment patterns. A good harmonization requires a sound understanding of music materials. It becomes necessary to study and analyze examples of piano accompaniments from music literature to learn the many possibilities. Tempo and the relation of the words to the accompaniment are important considerations. A faster tempo requires a different harmonic treatment than a slower, more deliberate one.

A third area is the study of chords with emphasis on chord patterns. Obviously, this is closely connected with all the other phases of the course. The chord patterns are derived from the analysis of the music, and are reduced to simple structures for playing at the piano. The chords are taken out of context for study and investigation. This is a most effective and concrete way for the pianist to better understand the score and to improve his facility. It is also a natural and helpful beginning for work in improvisation. The chords can be used in various pianistic styles: simple chords, arpeggios, broken chords, waltz accompaniments, etc., all in various positions, rhythms, and keys. These chord patterns often include unusual harmonic progressions, chromatics, modulations, chord resolutions, and key schemes.

Another phase of the course is transposition. For real facility and accuracy, the learning and mastery of the various



NOW...

### NO SOUND BOOTHS NEEDED

for... **Assigned Record Listening**  
**Browsing in the Record Library**

Enrich your specialized and appreciation music courses by HI-FI PHONO and HI-FI EARPHONES.

- Designed for teacher and student use
- Durable, convenient
- Bass and treble tone controls
- Simplified control panel
- Printed-on instructions

With optional  
**HI-FI SPEAKER,**  
the HI-FI PHONO  
becomes a group listening  
phonograph for  
classroom and sound  
booth.

Basic HI-FI PHONO unit, \$79.95

Write for circular and quantity discounts

### AUDIO VISUAL RESEARCH

Designers and Manufacturers of  
Specialized Audio-Visual Equipment

531 S. Plymouth Ct. Dept. ME511, Chicago 5



better band instruments since 1882

No finer Band Instruments are made. For design, attractive appearance, perfection of tone, tune, and intonation, YORK has no peer. Demand the finest. Get it with YORK. Ask for YORK at your music dealer today, or write to:

### CARL FISCHER

MUSICAL INSTRUMENT CO., INC.

105 East 16th Street, New York 3, N. Y.

### DON'T PLAY WITH FIRE

Candlelight services, Pageants, use  
**STRAYLINE'S SAFETY CANDLE**

BATTERY OPERATED. WHITE PLASTIC

Pipe lighted prism cut plastic flame. Color disc for colored lights. Used by some of the largest Colleges, Schools, Churches, Choirs. Complete with batteries \$15.00 Dz. 8", \$18.00 Dz. 12". Plus postage. Sample \$1.50.

**Strayline  
Products Co.**

Dept. "B"  
Dobbs Ferry, N. Y.





clefs is most advantageous. However, since this is a long and time-consuming process, and since transposition is only one part of the total study, it is suggested that the analysis of the chords and the interval relationship up or down serve as the basis for this skill. Selection of material from music literature (especially practical is the use of song accompaniments) should be based upon the student's experience and knowledge of chords. Opportunity should be given to play in all keys.

Improvisational work is also beneficial in increasing facility at the piano and offers experience in self-expression and creativity. Again, all other areas contribute to this skill. With increased facility in chord structures and keys, with a knowledge of accompaniment figures and patterns, and the training in ear work, the student's confidence is strengthened and he has "tools" with which to work. In the beginning a simple chord pattern may be used as a basis for melodic improvisation. This ties in closely with the previous discussion of chord patterns and progressions. Later on, short motives can be assigned for practice outside of class and new, though possibly similar, motives can be developed in class "at sight." Special consideration should be given cadences, length of phrases, form, key changes, and types of accompaniments.

Much of this training can be done most satisfactorily at the piano lesson, and in many ways it should not be considered separate and apart from piano study. However the features and characteristics of a well-correlated keyboard course for the pianist have been discussed. Such a course offers a broader background in this area, since it is usually an integrated part of the total music experience which includes written work, dictation, and music reading.

Some enlightened teachers of piano spend considerable time on chord structures, harmonic progressions, form and design, improvisation, ear work, harmonization of melodies, and transposition. This is most encouraging. Other piano teachers neglect this keyboard training. No consideration is given the texture and harmonic structure of the music, either because of limited time and the desire to build a fluent technique and a large repertoire, or because of a personal disinterest in or lack of awareness of the various keyboard skills and their possibilities. Playing the music directly and accurately from the score, and strengthening the fingers for dexterity and ease in performance receive the total emphasis. Thus, any practice in improvisation or chord analysis is considered quite unimportant, and is completely eliminated from the lesson. Surely all will agree with the necessity of accurate reading from the score. But it is all-around training and experience in keyboard which offers the pianist the best preparation for reading the score, for public performance, and for the general improvement of his musicianship.

+

This type of keyboard study has many potentialities and offers many possibilities, and a sound basis upon which the student or the piano teacher can build.

# ★ NEW ★ CHRISTMAS MUSIC ★

## The Story of Christmas

CANTATA FOR JUNIOR CHOIRS  
WITH STORY AND TABLEUX  
by DALE ASHER JACOBUS

Complete with suggestions for presenting, costume suggestions and description of tableaux. 75 cents.

## Christmas Eve

OPERETTA IN TWO ACTS  
by ELIZABETH VAN OLINDA CURTIS

An entertaining operetta depicting the little problems encountered while trimming the tree on Christmas Eve. Complete with vocal score, piano acc. and full directions. 75 cents

Write for Our Complete Operetta Catalog.

# The WILLIS MUSIC Co.

124 EAST FOURTH STREET CINCINNATI 1, OHIO

## Peabody Conservatory

COLLEGE OF MUSIC

Instruction in all branches of music for the beginner or advanced student. B.Mus., M.Mus. Prepares for professional careers in composition, music therapy, teaching, sacred music, public school music. Scholarships. Dormitory facilities for men and women. Member N.A.S.M. Catalog.

REGINALD STEWART, Director, 11 East Mt. Vernon Place, Baltimore 2, Md.



THE WORLD'S FINEST

## The WM. KRATT MASTER KEY

### CHROMATIC PITCH INSTRUMENT

**Standard Pitch for the Musical World**

PREFERRED BY MUSIC DIRECTORS—  
PROFESSIONAL MUSICIANS—TEACHERS  
AND STUDENTS

**13 NOTES  
TUNED A-440**

**3 MODELS**

MK1—Scale F to F  
MK2—Scale C to C  
MK3—Scale Eb to Eb

13 hand-tuned special bronze reeds precision-tuned to A-440—full chromatic scale. Heavily nickel-plated cover—embossed notations top and bottom for easy selection of pitch note desired. Patented tone chambers.

A sanitary all-blow circular pitch pipe—embodying the most exacting requirements of director, teacher, student and professional musician.

• ASK YOUR DEALER OR JOBBER FOR WM. KRATT CATALOG No. 53 •



MADE IN AMERICA BY

# WM. KRATT CO. UNION, N. J.

## Have You Tried These? CHOICE CHORAL COLLECTIONS

by Peter Thack

### THE TEEN AGE SINGER

33 Choruses from Melody to Harmony for "Changed" and "Changing" voices. For almost any combination of two, three, or even four part voices.

### THE JUNIOR TEEN AGE SINGER

Here is the Pre-Teen's own chorus book—a carefully planned collection that just fits the upper grade and junior high levels.

Price 75c each  
Request approval copies today!

### MUSIC EDUCATION in ACTION

by Russell V. and Hazel Nehavec Morgan

A complete text for Music Education classes with a practical presentation for all levels—kindergarten through high school.

Get the facts from this thoroughly modern text.  
Price \$3.50

NEIL A. KJOS MUSIC CO., Publisher

221 W. Lake St. Dept. M Chicago 6, Ill.

*See the Beat*  
*Hear the Beat*



**NEW ADDED FEATURES!**



## METRONOMA

**Electronic Tempo Indicator  
with the Flash Baton**

World's most dependable time beat... now with improved circuit for even greater accuracy! New, two-in-one dial selector and off-on switch. New, easier to read tempo markings. New, improved flash baton for better visibility.

Selmer Metronoma gives you correct tempos two ways... (1) a *sound* beat that can be set loud or soft, (2) a *sight* beat through a visible flashing light. Easily set to any tempo from 40 to 208—Largo to Presto—with a twist of the dial! Get it now—Metronoma is your biggest tempo bargain!

On Sale at Better Music Stores  
For free illustrated folder, write

**Selmer INC.**  
DEPT. J-112 ELKHART, INDIANA

**CAN'T WEAR OUT**—can't slow down. The beat is always steady, accurate at any tempo.

**NO MOVING PARTS**—it uses the thyratron "heart beat" tube developed for radar. Exclusive design (U. S. Patent No. 2,522,492).

**VOLUME CONTROL**—make the beat loud or soft as you like, or vary from sharp to mellow.

**NO CLUMSY ADJUSTING**—no set screws. Dial it like your radio to any tempo—40 to 208 beats per minute.

## LOS ANGELES CONSERVATORY of MUSIC and ARTS

Member N.A.S.M.

Established 1883

A Non-Profit Organization

*Faculty of International Reputation*

Courses leading to Diplomas, Certificates and Degrees of B.M.; B.M. Ed.; M.M.

845 So. Figueroa St., Los Angeles 17, California

MU 8141

Moreover, the piano facility and skill gained through the mastery and analysis of the score can be a means of clarifying and improving various phases of piano playing and performance. For example, the memorization of a composition is greatly aided by an understanding of the organized pattern of the harmonic structure and content of the music. Finger and ear memory alone are treacherous. Attention should be given to harmonic patterns, repetitions, sequences, various uses of the theme, harmonic outline, and form and design of the music under consideration.

Similar aids and suggestions are relevant to the improvement of sight reading. Scanning the score for general characteristic features, the continuity and recognition of harmonic patterns, a "preliminary scrutiny" of the music, and the development of a phrase-wise feeling for the music are all necessary for better music reading. Interpretation is often greatly affected by harmonic structures and sequences, the resolution of chords, unessential tones, strong and weak cadences, the motion and movement of the melodic line, and passing tones and chords. These conditions set up certain expressive demands, and a musical and consistent interpretation needs a solid foundation of analysis and an intelligent approach to the musical meaning in the score.

Hence, the keyboard harmony course, through significant musical experiences, offers a vital and serviceable approach to piano study, and to many other musical activities. Each student should be shown how to use the material in his own way to better meet his own individual needs, and to improve his effectiveness both as a pianist and as a musician.

—CHARLES W. WALTON, Department of Music, Teachers College, Columbia University, New York, N. Y.

+

### Watch Those Words!

"My country, 'tis of thee,  
Sweet land of liberty,  
I see I see."

**H**OW MANY of us in teaching songs to our classes by rote permit such errors? Many of us are engrossed in teaching the music and either do not hear, or choose to ignore these mistakes. Others of us think that it is such a little thing it really does not matter. Yet, if our pupils are to fully enjoy the song, we must see that not only the music but the words as well are correctly sung. We must realize that the music is only the vehicle upon which the words and their meaning are conveyed. The music was composed to enhance the poem.

The following pointers, if correctly observed, will help us to open doors of greater song enjoyment to our pupils:

1. Choose songs that are within the understanding and world of the child. Do not teach a primary class an adult hymn, nor a high school class a fanciful tune about the elves and goblins of fairyland.

2. If possible, avoid teaching songs without books or copies. If such are not available, have pupils copy the song from the blackboard. If the class is a non-read-

ing group, be sure to enunciate distinctly and audibly, and see that these sounds are reproduced by the children.

3. Have the class read the poem, pronouncing and enunciating correctly.

4. When the poem can be read fluently, discuss it with the class and allow them to give their interpretations of it. See that all familiar words are understood. If there is a story or anecdote about the song, tell it to the class. It will heighten interest.

5. It is usually best to teach all stanzas of a song. Many songs do not complete the story or idea until the last stanza.

6. Teach the music only after the words are completely understood and the children have an idea of its mood. Remember that the child must be able to pronounce the words and understand them if he is to enjoy the song.

After the words and music have been synthesized and understood, then you and the class are on the way to a fine performance and complete musical enjoyment.

—BEN BAILEY, director of music education, Holmes County Training School, Durant, Mississippi.

+

### That First Day!

IT is hard to put into words the thoughts of a new teacher on her first day of school. What will the class be like; will she be able to remember the children's names; will she be able to control them, and most of all—will the class like her?

Hanford, California, was the town; Roosevelt, the school; sixth grade, the class; and Smith, the teacher. The date, September 13, 1954, is one never to be forgotten. It all began at eight-fifteen, when the children began to enter the room. The door opened slowly at first, with a few eager faces peeking in to see what the new teacher looked like. By eight-thirty everyone was in the room, in a seat of his own choosing. Everybody except one!

He made his grand entrance at eight-forty. A tall sixth-grader wearing brand-new levis, a clean, starched shirt, with a look of "Here I am, everybody" on his face, he slowly strolled to the last seat in the first row. He sat down as slowly as possible, and sprawled over the seat, with a sigh which echoed in every corner of the room.

All this occurred during roll call. Twenty children's names were listed, and now there were twenty accounted for. However, one did not respond: John Wesley Applewhite. I called his name twice, looking about the room for a child to answer, even though I knew where the response should come from—the last seat of the first row. Before school opened I had looked at the cumulative records, trying to place each child's name with his picture. There was only one child in the class whose record was full of previous troubles. His name: John Wesley Applewhite.

That was the beginning. As the morning proceeded, to me it seemed like the beginning of the end. When the time came for spelling, nineteen children went to work with the assignment; the other commenced to write a letter. That letter

Wenger  
RISERS

EASY TO SET-UP • MOVE • STORE



### FOR ANY SIZE BAND, ORCHESTRA or CHORUS

Custom-built to fit your band, orchestra, or chorus. Sturdy. Safe. Guaranteed. Set up fast . . . take down quickly . . . store compactly. Also combination risers and portable stages for any event or performance. New 1955-56 catalog illustrates many types of risers, portable stages, sousaphone chairs, variety shows, and other items.



Folds down smaller  
than any other  
riser!

Wenger . . . top name in risers!

Write for FREE Catalog and low prices. FREE layout given promptly.

**Wenger MUSIC EQUIPMENT CO.**  
RISERS — PORTABLE STAGES — SOUSAPHONE CHAIRS  
12 Wenger Bldg. Owatonna, Minnesota

STORE  
COMPACTLY!

Exclusive "Down the Middle" fold cuts storage space in half. Wenger risers fold into sections.

ONLY 2 FEET WIDE

## LUTTON MUSIC PERSONNEL SERVICE

The Clark-Brewer Teachers Agency—Music Department

IF YOU ARE AVAILABLE for a teaching position in the field of Music, let us be of service to you. We have calls for Music Teachers with degrees in all phases of Applied Music and Music Education in the Public Schools, Colleges, Universities and Conservatories.

C. A. Lutton, Manager  
B. Lutton, Ass't. Mgr.

Harrison 7-1279

64 E. Jackson Boulevard  
Chicago 4, Illinois

### CHORAL DIRECTORS CAROLS and SONGS FOR CHRISTMASTIDE

A collection of favorite carols, hymns and songs of many countries and ages for unison singing or mixed voices — accompanied or unaccompanied — compiled and arranged by John Verrall. .35

### TWENTY-FIVE CHRISTMAS CAROLS

for String Ensemble  
or Violin Solo and Piano

Christmas Music lends itself especially well to the singing quality of stringed instruments and Irma Clarke has designed this collection for groups of players in schools, churches and the home. Arranged for Ensemble Groups: Violin I, II, III, Viola, Bass, Violoncello and Piano; or Violin Solo with Piano.

String parts, each .30 — Piano, .60

**BOSTON MUSIC CO.**  
116 BOYLSTON STREET  
BOSTON 16 MASS.





INSTRUMENTS OF QUALITY  
BY ONE FAMILY  
FOR FOUR GENERATIONS

## Story & Clark PIANOS

USED IN HUNDREDS OF  
SCHOOLS, COLLEGES  
AND CONSERVATORIES



When writing to advertisers, please  
mention *MUSIC EDUCATORS JOURNAL*.

## Magnecord TAPE RECORDERS



the choice of  
professionals

The Magnecord "Citation" is designed specifically for educational work — especially valuable for teaching foreign languages and in special education. Records and reproduces work and training activities, programs, concerts, and rehearsals with perfect fidelity. Write for full information and a demonstration.



Citation F-35B

Compact, portable recorder with built-in amplifier and speaker. Full fidelity, 3 3/4 or 7 1/2 ips, microphone included. Illuminated V.U. meter — safety interlock. Panel size 8 1/2" x 15". Finished in satin gold and ivory, with handsome tan cowhide leather case.

**Magnecord, inc.**

1101 S. KILBOURN AVENUE, DEPT. ME  
CHICAGO 24, ILLINOIS

reached me at recess. It was worded to the effect that if I wished to have him answer when called upon, I should call him by his proper name. That "proper name" was not given in the letter. I was directed to "guess" what it was!

During the arithmetic lesson, little Mr. ? busied himself with the making of an original kind of a paper wad—the kind made of tin foil (because it stings harder), of which he had an enormous supply tucked inside his shirt. In a few minutes the occupant of the last seat in the first row was moved up to seat number one, directly beside the teacher's desk. Not disturbed by the change, the occupant of the seat now surveyed the class with an air of superiority, then took up his pencil and proceeded to do the spelling lesson.

When a child near the back part of the room raised his hand for help, I went to help him. The minute my back was turned little Mr. ? reached across my desk, picked up my glasses and placed them on his nose. He took my pen and began to write with it, then turned around to see if I had noticed him. Giggles resounded throughout the room, while the teacher remained silent.

The lunch hour was a blessing, only it did not seem quite long enough. When the bell rang at one o'clock I wondered "what next?" The first period was the time I scheduled for music so, with music books in hand, the sixth grade class went into the music room which was equipped with a piano. I noticed the look of anticipation on little Mr. ?'s face, and no one could have been more surprised than I when he took the seat closest to the piano. We began by singing some songs familiar

to the class, and little Mr. ? gave me his undivided attention. He did not sing but he sat watching my fingers as I played.

After we had sung a few songs, I turned to little Mr. ? and asked him if he had a favorite song he would like the class to sing. He stood up, looked directly at me, and said, "My name this year is J.W. I like the song 'Silent Night,' and could we sing it, real soft-like, like they do in church?" Everybody sang that song, only I do not believe that anyone noticed the tears in the teacher's eyes as she played. That song concluded the music lesson for the day.

Walking back to the classroom, J.W. asked to carry my music book. As he walked beside me, he asked, "Are we going to sing like that every day?" I smiled at him, took him by the hand, and asked him if he would like that. He nodded "yes" then stopped and said, "Wait a minute. Do you think you could teach me to play the piano like that?" I told him that it would take lots of time, and asked him if he thought it would be worth it. "Oh, yes," he replied, "more than anything. My dad used to play like that, in a church. He could play anything, and he played good."

J.W. became a changed boy for the rest of the afternoon, although he had a far-away look in his eyes, and he did little work. Every time he had the opportunity, he would look at me and ask, "You mean it, honest?"

He was a challenge in many ways, but I shall never forget him, nor my first day of school. He learned to play the piano—teaching him was a pleasure. Music was in his soul. It was the bond between us.

—HELEW SMITH, *Hanford, California.*

## National Education Association Commissions Hanson to Write Centennial Composition for Chorus and Orchestra

THE NATIONAL EDUCATION ASSOCIATION announces that Howard Hanson, director of the Eastman School of Music in Rochester, New York, has been commissioned to write a composition for chorus and orchestra in honor of the Association's centennial in 1957. Under the terms of the commission, Dr. Hanson will be responsible for selecting a text suitable for the occasion.

"The National Education Association is honored to have Dr. Hanson accept its commission for a centennial composition," said William G. Carr, executive secretary of the Association. "He has contributed much to American music as a composer and conductor, and not least of all as an educator. We should like to hope that our commission will give him an opportunity to make a significant addition to what he has already achieved as a musician."

The NEA Centennial Commission has appointed a committee headed by the MENC Executive Secretary to make further arrangements for the first performance of Dr. Hanson's composition, and to see that it is performed as widely as possible during 1957, the centennial year.

Dr. Hanson is an internationally known composer-director whose works include the well-known *Merrymount* opera written for the Metropolitan Opera Company in 1933. His *Fourth Symphony* won the Pulitzer award, and his *Fifth Symphony* was the opening number, written for the occasion, of the Philadelphia Orchestra's "Salute to France" performance recently in Paris. As conductor of the Eastman-Rochester Symphony Orchestra, he is frequently heard on radio. Groups under his direction have produced numerous choral and symphonic records. He is president of the National Music Council. He has appeared in many MENC concert and meeting halls as conductor and speaker, and is the friend of music educators everywhere. There will be widespread approval of the NEA Centennial Commission's choice.

Working with the committee, Dr. Hanson is to select words for which he will prepare the musical score. Research to find suitable text is already under way. Arrangements for the premiere performance will be announced early in 1957. Copies will be available for local performances, especially in schools, during the year.





David L. Wilmot has been appointed to the newly created post of state consultant in music education of the Florida State Department of Education. Formerly assistant professor in music education at Florida State University, Mr. Wilmot began his professional career as teacher of junior high general and instrumental music and supervisor of elementary music in Butler County Schools, Hamilton, Ohio. During World War II he was a member of the U. S. Army Transportation Corps serving in the European Theater of Operations, and was later attached to Information and Education Service as an instructor. He returned to civilian life as instrumental music teacher in Riverhead, N. Y., and later became head of the music education department at Meredith College, Raleigh, N. C. where he established the "Cary Demonstration Schools." He left this position to become supervisor of music education in Duval County. At F.S.U. he was in charge of the music education program in the University's Demonstration school. He was coordinator for the elementary sessions at the MENC Southern Division convention in New Orleans last spring. Mr. Wilmot will continue to reside in Tallahassee at 2218 Pontiac Drive.

Wallace Gause has been named editor of the music section of The School Director (Florida). He is supervisor of music in Pinellas County Schools, is a former president of the Florida Vocal Association and the Florida Music Educators Association. He has previously served two years as editor of The School Director music section.

Hartley D. Snyder has been appointed head of the music department at San Jose (California) State College and has been named professor of music. Mr. Snyder was formerly in the music education department at the University of Arizona.

Harold Crain, formerly at State University of Iowa, has been named chairman of the Division of Fine Arts at San Jose State College.

Eugene Reichenthal has left his position at Duquesne Central School, and will be with the Board of Cooperative Educational Services of Suffolk County, District 3, Huntington, N. Y.

George E. Reynolds, formerly of the University of New Hampshire and recently of the University of Illinois where he has been pursuing doctoral studies, has been appointed to the music department faculty of Carnegie Institute of Technology and named director of the Kiltie Band of that institution.

Don Walters has been named editor of the Washington Music Educators News, official magazine of the Washington Music Educators Association. Mr. Walters is a member of the music department at Western Washington College of Education, Bellingham.

Carl G. Werner has moved from Webster Groves, Mo., to 2806 Sterling Lane, Sarasota, Fla. He writes: "I must take this opportunity to tell you that the music Educators Journal is one of the most valuable periodicals I receive. Continue to keep up the fine articles—even the advertisements are interestingly presented."

B. M. Bakkegard, formerly at the University of Texas and faculty sponsor of the MENC Student Member Chapter there, is now assistant professor of music at the University of Arizona, Tucson.

## Introducing a New Patriotic Song

# "U. S. THAT MEANS US."

(Us in the Land of the Free)

*Written in the tempo of the "Spirit of '76" to awaken our fellow Americans that we are living in a Free Country, and we should be thankful for it.*

To singing teachers and principals of schools: — If you would like to secure a copy of this stirring song, please enclose 25c in coin (no stamps) with your name and address of the school you are affiliated and we will send you a piano copy.

**ALVIN MUSIC  
CORPORATION**  
1650 BROADWAY,  
NEW YORK, N. Y.

The Band arrangement was made by Geo. F. Brigel, Conductor of the New York City Fire-Dept. Band, and who arranges for the U.S. Service Bands.

## COLLEGE-CONSERVATORY OF MUSIC of CINCINNATI

*A distinguished professional school of music and the allied arts.*

Degree courses with majors in Piano, Voice, Orchestral Instruments, Organ, Composition, Music Education

Affiliated with the University of Cincinnati. Member of the National Association of Schools of Music  
Catalog will be sent on request

Write Dept. 5 Highland Ave. and Oak St.

Cincinnati 19, Ohio



## FOLDING RISEERS

BOX 8156 PORTLAND 7, OREGON

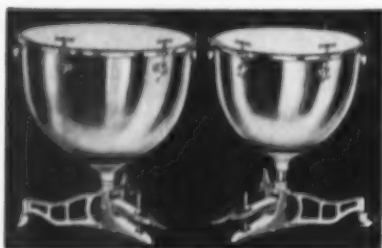
## Ask for Sample Copies of THESE FINE S.A.T.B. CHORUSES

<b>BRAHMS-BRANSCOMBE</b>	
8364 The Lord Is Our Fortress.....	30
<b>BRYAN, CHARLES (arr.)</b>	
8136 Charlottown .....	25
<b>KRAMER, WALTER</b>	
7442 Minnelied .....	16
<b>KLEMM, GUSTAV</b>	
8619 Let There Be Song.....	20
<b>GAINES, RICHARD</b>	
5365 Salutation .....	20
<b>FRANK, MARCEL</b>	
8407 Freedom.....	20

**J. FISCHER & BRO., 119 West 40th St., NEW YORK 18, N.Y.**



## PARADE DRUMS AND TYMPANI



## ARE BACK IN PRODUCTION!

SEE YOUR LEEDY  
DEALER TODAY

SEND FOR FREE CATALOGUE

PLEASE MAIL ME LATEST BROADMASTER CATALOG

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

Mail to LEEDY DRUM CO.  
2249 Wayne Ave. • Chicago 14, Ill.

**LEEDY DRUM CO.**  
SUPERIOR DRUMS SINCE 1894

### MENC BIENNIAL CONVENTION

St. Louis, Mo., April 13-18, 1956  
See page 65

## See Europe This Summer

EARN 6 UNITS COLLEGE CREDIT

Enjoy finest sights, greatest music and art  
festivals, carefree travel in small parties.

4th Annual Tours, leaving N.Y.

June 28, July 3, 8, 1956

47 days abroad, \$990. up

Write for Free Brochure, and name of  
nearest tour leader.

**Dr. Sterling Wheelwright**

S. F. STATE COLLEGE • SAN FRANCISCO 27, CALIFORNIA

## The Picture on the Cover

CONSIDERED one of the most beautiful of the city houses in Germany, the "Rathaus" in Lindau was built in 1422. It was here that the meetings of the International Conference for Music Education were held June 3-7, 1955, in cooperation with the German section of the International Music Council and the Institute for new music June 7-10 the ISME assembly convened in Zurich with the cooperation of the Swiss Society for Youth Music and Music Education, and the Educational Authorities of the Canton Zurich. (See pictures on pages twenty and twenty-one.

The picture on the cover shows the northern side of the Rathaus, which faces the former market square, and is characterized by a small veranda with an open wooden staircase. The morals glorify the great historical festival of the city as it took place in 1496 at the time the Reichstag was held in the large banquet hall. With its wide gables on each of its long sides, the old city hall reflects the period between Gothic and Renaissance. The clock, one is told, is an allegory of transitoriness.

**Worth McClure**, who has been executive secretary of the American Association of School Administrators since 1946, has announced that he will retire on July 1, 1956. Mr. McClure, a long-time friend of MENC, had thirty years experience in teaching and administrative work in various fields of public education across the nation before joining the AASA. He was second vice-president of the Association in 1941, served on the executive committee in 1942-43, and was elected AASA president for one year in 1943.

**Herold Hunt**, formerly superintendent of schools in Chicago and since 1953 Charles W. Eliot Professor of Education at Harvard University, has been made Under-Secretary for Health, Education, and Welfare by President Eisenhower.

**Stanovlje Rajcic**, professor of musical composition at the Academy of Music in Belgrade, Yugoslavia, arrived in the United States in September on the last lap of a six-month international study tour under a Fulbright fellowship. During his two months in the United States, Mr. Rajcic is meeting with American composers, attending performances, and acquainting himself generally with recent developments in American composition. He also is observing methods of teaching music to advanced students. His U. S. program has been arranged by the Institute of International Education, 1 East 67th St., New York, N. Y.

**Louis Pichierri** has been appointed director of music for the city of Providence, Rhode Island. He was formerly director of music in the Concord, N. H., Public Schools, and past-president of the New Hampshire Music Educators Association.

**Miss G. Tait Sanford**, formerly at the University of Michigan has joined the faculty at the University of Wisconsin where she will teach piano.

**Gilbert Chase** is now the director of the School of Music at the University of Oklahoma, Norman. He succeeds Carlos D. Moseley who resigned last spring. Mr. Chase comes to OU from Buenos Aires, Argentina, where he has been cultural affairs officer and attaché to the American Embassy since 1953.

**Juliaette Holliday Jones** has accepted the position of assistant professor of music education at the University of Tennessee. Miss Jones was formerly on the faculty of Mississippi State College for Women.

**David Craighead** became head of the organ department of the Eastman School of Music at the beginning of the school year. He was formerly head of the organ department at Occidental College in Los Angeles, Calif.

**Rolf Persinger**, assistant principal violist for the Chicago Symphony Orchestra, has been appointed teaching associate in viola at the Northwestern University School of Music. He has previously taught at the University of Minnesota, Mannes Music School in New York City, Colorado College in Colorado Springs, and the Music Academy of the West in Santa Barbara, Calif.

**Robert Brink**, member of the first violin section of the Boston Symphony Orchestra, has been appointed to the music faculty in the School of Fine and Applied Arts at Boston University.

**Lowell Creitz**, Chicago violoncellist, succeeds Ernst Friedlander of the Pro Arte Quartet at the University of Wisconsin. The latter has joined the Sydney (Australia) Symphony Orchestra.

**Catharine Crozier Gleason**, formerly head of the organ department at the Eastman School of Music, has moved to Winter Park, Fla., where she is assistant professor at Rollins College.



**NACWPI'S NEWELL LONG**. Search of the files for a picture of the new head of the National Association of College Wind and Percussion Instructors disclosed a "Teacher at Work" snapshot—such a good likeness of the North Central Division past-president and renowned time-table expert that the photo editor promptly snipped off what you see here. Our thanks to the student who made the picture at Quimby Auditorium, Fort Wayne, Ind., during a rehearsal of an all-district band. Mr. Long took office September 1 as national chairman of NACWPI, succeeding George Wain of Oberlin College. Frank Lidral, Central Missouri State College, Warrensburg, is the newly elected secretary-treasurer, succeeding Haskell Sexton, University of Illinois.



**AMONG OUR SOUVENIRS** from the 1955 conventions are a number of handsome, up to now unpublished photographs. This is one of them—Wiley L. Housewright (right), professor of music education at Florida State University, Tallahassee, immediate past-president of the MENC Southern Division; Leonard Feist (left), Mercury Music Corporation, member of the Music Industry Council Board and executive director of the Music Postage Committee. This committee is working with other organizations in the music field to obtain equitable postal rates for music publications in line with the rates enjoyed by books and other educational materials.

Wayne Barlow has been granted a leave of absence from his post as director of graduate study at the Eastman School of Music to go to Copenhagen, Denmark, where he was awarded a year's Fulbright lectureship.

Eugene Selhorst, formerly dean of the Cincinnati College of Music, has been named acting director of graduate study at the Eastman School of Music.

J. Dayton Smith, formerly at Florida State College, Tallahassee, has been appointed head of the music department at San Diego (Calif.) State College.

William C. Dominik, formerly at Oberlin Conservatory of Music, has been appointed to the woodwinds staff in the School of Music, University of Wisconsin.

Betty Brown of Ward-Belmont College, Nashville, Tenn., has been appointed to the vocal music staff at the University of Wisconsin School of Music.

Jay Leipzig, formerly with Mills Music, Inc., is now sales promotion director for The Big 3 Music Corporation, New York.

Mary Lois Clark was recently appointed supervisor of music in the East Chicago, Ind., Public Schools, to fill the position held for many years by Robert White who died April 2, 1955.

Richard Warner, formerly a member of the Eastman School of Music faculty and organist at St. Paul's Episcopal Church in Rochester, has accepted the post of head of the music department of Kent College, Kent, Ohio.

Mildred J. Cawthon has resigned from her position as state supervisor of music in New Mexico, and is at Teachers College, Columbia University, working on a doctorate.

Vladimir B. Resnikoff, formerly head of the violin department of the Eastman School of Music, and concertmaster of the Rochester Symphony Orchestra, has joined the faculty of Boston University's School of Fine and Applied Arts.

Mrs. H. K. Herrmann retired from her position in the Trinidad, Colo., Public Schools, and now resides at 1110 So. Monroe St., Denver 10, Colo. She writes: "I want to commend your staff on the high quality the Music Educators Journal has maintained, and I especially have appreciated your loyalty to the National Education Association and your cooperation with that organization."

# EASTMAN SCHOOL OF MUSIC

of the University of Rochester  
**HOWARD HANSON, Director**

Allen I. McHose, Director of the Summer Session

## offering the Public School Music student

- ... outstanding instruction
- ... practice teaching in the Rochester (N.Y.) school system, noted for its progressive music program
- ... applied music study with artist-teachers
- ... attractive social and recreational programs
- ... dormitories for men and women
- ... scholarship assistance

a complete four-year program leading to the Bachelor of Music degree in Public School Music

Graduate study in music education leading to the Master of Music, Master of Arts, and Doctor of Philosophy Degrees

## APPLICATIONS NOW BEING CONSIDERED FOR 1956

For information write

**EDWARD H. EASLEY, Director of Admissions**  
**EASTMAN SCHOOL OF MUSIC, ROCHESTER 4, NEW YORK**



Don't Take a Chance . . .

A LIFE IS PRECIOUS!

Open Flame Candles Are Dangerous

True Safety Candle Looks Like a Real Candle Burning

Deluxe Model—18" tall—\$1.25 each. Batteries extra. Choice of colors in candle and bulb.

Economy model—7" tall, 75¢ each. Complete with batteries. Silver finish only.

Box 3101

HAR-TEE INC. CLEVELAND 17, OHIO

## Robes for Your Choir


- send for catalog
- ☐ Robe Styles
  - ☐ Swatches of material for fabric and color
  - ☐ We're interested in New Robes
  - ☐ Reconditioned, used, Robes
  - ☐ Pulpit Gown
  - ☐ Confirmation Robes
  - ☐ Have representative with samples, phone for appointment.

**E. R. MOORE CO.**

268 Norman Ave., Brooklyn 22, N. Y.  
932 Dabiri St., Chicago 13, Ill.  
1908 Beverly Blvd., Los Angeles 37, Calif.



...masterpieces in  
instrumental  
dependability



**Artley**

flutes and  
piccolos

Tonal quality, perfect pitch control,  
playing ease, and long-lasting  
durability makes an Artley the ideal  
choice for student or professional.  
Play on Artley... and enjoy years  
of profound musical enjoyment.

Artley, alone, gives two-fold  
protection with a zippered  
outer cover to fit over the  
instrument case.

**D. & J. ARTLEY, INC.**  
ELKHART, INDIANA

**MUSIC TEACHERS  
PLACEMENT SERVICE**

Music Division of  
Educational Placements  
Elisabeth King, Dir.  
516 Fifth Avenue  
NEW YORK 36, N. Y.



**Buffet**  
CRAMON

**THE SWEETEST  
CLARINET EVER MADE**

The sweetest Clarinet in the world is a  
BUFFET. It is used by more fine sym-  
phony and popular clarinetists than any  
other clarinet. See the BUFFET at your  
music dealer or write us today and be  
convinced that BUFFET is the one clari-  
net in the world for you.

**CARL FISCHER**  
MUSICAL INSTRUMENT CO., INC.  
105 East 16th Street, New York 3, N. Y.



**A MOZART PILGRIMAGE**, by Nerina  
Medici and Ros-mary Hughes. (Lon-  
don: Novello and Company, 160 War-  
dour St., W.1) 362 pp. Illustrated,  
bibliography, index.

The subtitle of this volume reads, "Being  
the Travel Diaries of Vincent & Mary  
Novello in the Year 1829" transcribed  
and compiled by Nerina Medici di Mari-  
gnano, edited by Rosemary Hughes. The  
contents are best described in the book  
jacket: "In the summer of 1829, Vincent  
and Mary Novello made a journey to  
Salzburg in order to present to Mozart's  
sister, who was in straitened circum-  
stances, a sum of money subscribed by  
various people. Throughout the journey,  
Vincent took notes about music he heard  
in churches, opera house, and elsewhere.  
His wife also kept a notebook which re-  
corded supplementary incidents and  
anecdotes, so making the story of the  
journey more complete. The two diaries  
lay undisturbed for years, unknown to  
the descendants of the Novellos, among  
the papers and books and pictures and  
music and living memories of bygone  
days, which helped to form the delight-  
ful atmosphere of the Villa Novello in  
Genoa. The story of their discovery, due  
to the chance of a World War which took  
a member of the British Museum staff to  
Italy as a soldier, reads like a detective  
romance. This deliberate survey by a  
well-known musician of the period, noted  
for his blunt commentaries and trench-  
ant powers of observation, together with  
the subtler comments of his wife, pre-  
sents a fascinating picture of musical  
life and manners in the Europe of the  
early nineteenth century."

**THE LITTLE BRASS BAND**, by Mar-  
garet Wise Brown. Illustrated by  
Clement Hurd. [New York: Harper &  
Brothers.] \$2.00.

A beautifully illustrated picture and  
tone-poem story for the very young. It  
tells of the little band's march through  
a sleepy town where the bright uniforms  
and gay music soon attract listeners all  
along the way. Then, as the sun goes  
down, the band members march home  
again and one by one return to their  
homes for the night.

**ON TEACHING THE PIANO**, by Hetty  
Bolton. [London: Novello and Com-  
pany Limited, 160 Wardour St., W. 1.]  
93 pp. Appendix.

This publication follows Miss Bolton's  
book on "How to Practice" and is de-  
signed for the younger teacher who  
"though well equipped with knowledge  
is as yet lacking in experience." The  
material applies for the most part to the  
teaching of children of school age and  
those of only moderate ability. Miss  
Bolton is professor of music at Trinity  
College of Music, and as music mistress  
at other schools in England has gained  
practical experience in the art of piano  
teaching.

**GOOD LISTENING**, by R. D. Darrell.  
[New York: A Mentor Book published  
by the New American Library of  
World Literature, Inc. Original pub-  
lished by Alfred A. Knopf, Inc.] 210  
pp. 50 cents.

For the beginner or advanced music  
lover, this guide seeks to increase mus-  
ical appreciation and enjoyment through  
a proper approach and understanding of  
all kinds of music—instrumental, choral,  
religious, opera, or ballet. It contains a  
revised and up-to-date index-discography  
which provides guidance in building or  
expanding record libraries.

**THE PERCEPTIVE LISTENER**, by Haas  
Tischler. [New York: Prentice-Hall,  
Inc.] 458 pp. Illustrated, appendix, in-  
dex. \$5.75.

Described as a new approach to music  
appreciation, written for the average  
listener by an internationally-known au-  
thority, the book is based entirely on  
original research and shows what atten-  
tive listening to typical compositions re-  
veals about the structure and styles of  
all music. The musical examples com-  
prise a representative repertory of the  
entire literature of music, conveniently  
classified into short single pieces, works  
composed of several short pieces, large  
single pieces, and works composed of  
several large pieces. The four parts of  
the book dealing with each of these  
groups integrate technical and stylistic  
concepts directly with musical experi-  
ence. Mr. Tischler is a research musicol-  
ogist who is also a composer, conductor,  
concert pianist, and teacher. He re-  
ceived his training at the Vienna State  
Academy and supplemented his work for  
two doctorates in musicology with a  
year's research at the British Museum.  
He has taught in American colleges for  
ten years and is at present at Chicago  
Musical College of Roosevelt University.

**MUSIC OF THE BACH FAMILY—An  
Anthology**, by Karl Geiringer. [Cam-  
bridge: Harvard University Press.]  
248 pp. Illustrated. \$9.00.

Fourteen members of the Bach family—  
five generations of creative genius, are  
represented in this anthology. In the  
Preface it is pointed out that during the  
seventeenth and eighteenth centuries,  
when it was customary for a son to take  
over the position of his father, families  
of musicians were no rare occurrence...  
No other family, however, equals the  
distinction of the Bachs, who both in  
quantity and quality of achievement  
tower above all others.

In describing the contents of this  
9½ x 12½ inch, attractive volume, Mr.  
Geiringer states, "In this anthology  
twenty-seven compositions by fourteen  
different Bachs are offered. The earliest  
of these works originated around the  
middle of the seventeenth century, the  
latest near 1800. Practically every type  
of music is represented.... The editor's  
aim is not only to illustrate the unique  
significance of this family of musicians  
... but also to provide a selection of  
interesting compositions, largely un-  
available in other editions, which illumi-  
nate various phases of stylistic develop-  
ment from the baroque to the classical  
eras.... Compositions by the greatest  
of all the Bachs are not included in this  
selection. J. Sebastian's work is too firmly  
rooted in our musical consciousness  
to justify the attempt to represent his  
art with the help of only a few speci-  
mens. However, the student of this an-  
thology will again and again find in the  
works of other Bachs features familiar  
to him from Sebastian's music."

Karl Geiringer is the author of "The  
Bach Family" and of other works such  
as full-length biographies of Haydn and  
Brahms. He is professor of music and  
chairman of the Department of Gradu-  
ate Studies at the Boston University  
College of Music.

**SHAW ON MUSIC**, edited by Eric Bent-  
ley. [Garden City, N. Y.: Doubleday  
& Co., Inc. Anchor Books.] 310 pp.,  
paper cover, 95 cents.

A pocket-size book which is a selection  
from the music criticisms of Bernard  
Shaw who was a regular music critic  
on The Star (London), 1888-1890, and on  
The World from 1890-1894. Mr. Bentley  
discusses the difficulty of limiting the  
choice of Shaw's criticisms to some one  
hundred thousand words. He says, "If  
we are to cut down the music criticism  
to less than a quarter of its full bulk,  
we are doing so in the interest of—  
whom? My answer—not the only possible  
one, as I have admitted—is: the music  
lover. This book is about music."



**MUSIC AND RECORDINGS, 1955**, written and edited by Frederic V. Grunfeld; associate editor, Quintance Eaton. [New York: Oxford University Press.] 302 pp. \$4.95.

This annual covers musical achievements in America during the year ending June 1955. It is a survey of the season's activities, and offers many interpretations of current trends. The editors believe that music in our country has never had more numerous and willing ears. The largest section deals with the best and most important LP recordings issued during the season. Recommended discs, grouped by composer, are discussed in detail; the music itself, the merits of the performance, and the technical aspects of the recordings are examined in reviews. Opera, the orchestral world, the recital scene, the market place, jazz and jazz recordings, film music, and other developments are discussed. There are 365 entries of musical events throughout the country.

**MUSICAL AUTOGRAPHS**, from Monteverdi to Hindemith, by Emanuel Winternitz. [New Jersey: Princeton University Press.] Set of two books: I, 154 pp., index. II, 196 plates. \$15.00 the set.

Examples of the musical calligraphy of nearly eight well-known composers are used to illustrate the evolution of writing conventions and the general history of notation. An analytical introduction treats the gradual evolution of musical script, shapes of notes, expression marks, scoring method, etc., together with the history of writing tools. The general discussion considers individual composers' characteristics of score writing and the principles of modern graphology in relation to musical script. Each plate (Book II) is accompanied by a description of the manuscript (Book I), its location and condition, and an analysis of its characteristics. Dr. Winternitz has served for many years as curator of the musical collections at the Metropolitan Museum of Art, and teacher of history of music at Yale University.

**THE FIRST BOOK OF MUSIC**, by Gertrude Norman. Pictures by Richard Gackenbach. [New York: Franklin Watts, Inc.] 87 pp.

Music was appreciated even by the cave-men—they listened to the birds singing, the claps of thunder, the wind through the trees. This book includes the development of music through this period, to the growth of the earliest musical instruments, then to the music of ancient people and of early Christians.

The amusing three-color line drawings on each page carry out the story of music and go on to discuss the power of music. Parade music makes one want to march, lullabies are for quiet listening, "Pop Goes the Weasel," a gay dance tune; and a feeling of reverence develops when hearing "Oh, Come All Ye Faithful."

Simple language and double-page spreads with numerous drawings cover such subjects as: How Music Is Used Today, The Great Composers, a page of the score from Beethoven's "Fifth Symphony," and The Main Types of Music.

The instruments of the orchestra are pictured with brief but adequate definitions, as well as the orchestra seating. Notation, note values, scales and chords receive brief comments and explanations. The "Basic Record Library" listing at the end of the book includes many of the well-known numbers, with the addition of selections of modern composers, such as Leroy Anderson, Aaron Copland, and Jerome Kern.

With only sixty-seven pages, well bound and illustrated, this book is almost an encyclopedia of music information, with an index included. Elementary children will find much of the information they need, expressed in an understandable vocabulary, and will enjoy reading it.—Olive Mumford

## Recordings of songs from new **TOGETHER WE SING** series

For teaching by the audio-visual method, songs from these two gay and interesting new books for the primary grades have been recorded by accomplished artists.



### ALBUMS

**Music Round the Clock**  
#31—3 records; 25 songs, 2 poems  
#32—3 records; 23 songs

**Music Round the Town**  
#35—4 records; 31 songs, 1 poem  
#36—4 records; 23 songs, 3 poems

write **MUSIC DEPARTMENT** for full information

**Follett Publishing Company**

1010 West Washington Boulevard

Chicago 7, Illinois

## MUSIC TEACHERS NATIONAL ASSOCIATION 1956 DIVISIONAL CONVENTIONS

**Southern Division**—Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, and Tennessee. January 26-28; Atlanta-Biltmore Hotel, Atlanta, Georgia.

**East Central Division**—Illinois, Indiana, Michigan, Minnesota, Ohio, and Wisconsin. February 11-14; Claypool Hotel, Indianapolis, Indiana.

**West Central Division**—Colorado, Iowa, Kansas, Missouri, Nebraska and South Dakota. February 18-21; Hotel Savery, Des Moines, Iowa.

**Southwestern Division**—Arkansas, New Mexico, Oklahoma, and Texas. February 25-28; Hilton Hotel, Albuquerque, New Mexico.

**Western Division**—Arizona, Montana, Oregon, and Washington. March 3-6; Phoenix College, Phoenix, Arizona.

## MUSIC TEACHERS NATIONAL ASSOCIATION

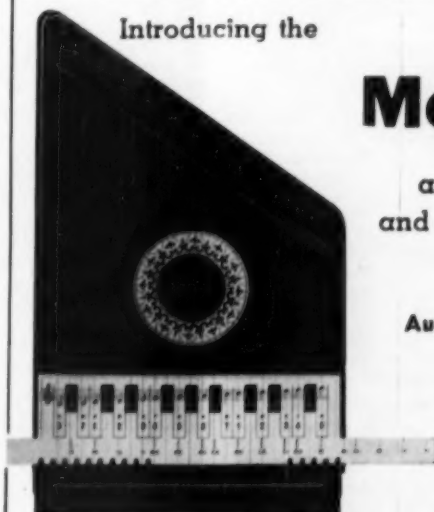
32 Browning Street, Baldwin, New York

Introducing the

# Meloharp

a chromatic Psaltery  
and melody companion to  
the **AUTOHARP**

Audio and Visual Teacher  
of  
**Scales-Notes-Tones**



◀ A movable scale can  
be set in any major key

Brochure on Request

**OSCAR SCHMIDT INTERNATIONAL INC.**

87 FERRY ST., JERSEY CITY 7, NEW JERSEY

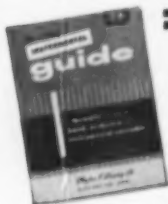
**FREE!**

**TO PIANO  
TEACHERS,  
CHORAL AND  
INSTRUMENTAL DIRECTORS**

## THE FAMOUS SUMMY GUIDES

### SUMMY CHORAL DIRECTORS' GUIDE

Sacred and secular music cataloged by grade, recommended use, voice ranges and performance time, with descriptive remarks for each selection. Skilfully indexed to guide the director to the music he wants for any need or occasion.



### SUMMY INSTRUMENTAL DIRECTORS' GUIDE

A catalog of band, orchestra and instrumental ensemble music. Explanatory notes give the director

a clear idea of the nature and difficulty of the scores and their place in his teaching program.



### SUMMY PIANO TEACHERS' GUIDE

A thematic catalog of piano music classified by grade and age group, and indexed by title and composer. There is also a

special index of music for particular uses and special occasions. Covers every need of the piano teacher including solos, theory and harmony, collections, suites, ensembles—all arranged for quick, easy reference.

Send the coupon for your FREE copy of catalogs that have become standard guides to the best in music.

**Summy**  
SERVING THE MUSIC PROFESSION SINCE 1886

**CLAYTON F. SUMMY CO.**

233 S. WABASH AVE., CHICAGO 4, ILL.

Please send me the guide(s) checked below:

☐ Piano Teachers' Guide    ☐ Choral Directors' Guide    ☐ Instrumental Directors' Guide

Name \_\_\_\_\_

Address \_\_\_\_\_

City, State \_\_\_\_\_

## Report to the Members

THE FOLLOWING paragraphs of special interest to the membership of MENC are taken from a report to the National Board of Directors by Executive Secretary Vanett Lawler shortly after the opening of the new school year. A copy of the complete report may be secured by members of the MENC upon request to the headquarters office.

*Addition to MENC Executive Staff.* We are happy to report that it has been possible to engage Gene Morlan, a person whose experience in the MENC, both professionally and in organization matters, qualifies him especially for the position of assistant executive secretary.

Gene Morlan is a former president of the Virginia Music Educators Association, and the immediate past second vice-president of the MENC Southern Division. He is a native of Indiana, having done his undergraduate work at Indiana State Teachers College, Terre Haute. He received his Masters Degree at George Peabody College for Teachers, Nashville, Tenn. His professional experience includes the position of director of instrumental and choral music at the Westfield High School, Westfield, Ill., and as director of music education in Shenandoah County Schools in Virginia, where his responsibilities also included the supervision of student teachers of Madison State College, Harrisonburg, Va.

In the fall of 1954 Gene Morlan began his work toward a doctoral degree at George Peabody College for Teachers, where he has also been on the staff. He will conclude the first fall quarter of his work at Peabody before taking up his responsibilities with the MENC.

*MENC Summer Meeting at the NEA Convention, Chicago, July 3-8, 1955.* The MENC meeting at the annual summer convention of the National Education Association, sponsored by the In-and-About Chicago Music Educators Club, was held in the Conrad Hilton Hotel with approximately 500 in attendance. Much appreciation and credit are due Otto Graham, president, and the officers of the In-and-About Chicago Music Educators Club for the very fine program which was planned, including: Addresses by Paul A. Witte, professor of education, School of Education, Northwestern University, introduced by Clifton Burmeister, professor of music education, Northwestern University; and John W. Taylor, executive director of Station WTTW, Chicago Educational Television Association. Music by Maine Township High School String Quintet, Des Plaines, Ill., Alexander Harley, director; The Girls' Ensemble, Highland Park High School, Highland Park, Ill., Chester Kyle, director; French Horn Quartet, Morton Township High School, Cicero, Ill., Robert J. Dvorak, director, introduced by Bruce Warnock, vice-president of In-and-About Chicago Music Educators Club, Highland Park.

*National Association of Music Merchants, Chicago, July 18-21, 1955.* For several years the MENC, on authoriza-

tion of the Executive Committee, has been officially represented at this meeting. At the 1955 meeting the NAMM again assigned to the MENC a courtesy headquarters room in the Palmer House in Chicago. Members of the MENC staff had an opportunity to renew important contacts and to make new contacts with many business firms, including music merchants, manufacturers and publishers. On the other hand, members of the music industry, particularly music merchants from all over the country, had a fine opportunity to become better acquainted with the MENC organization, including its program of activities and publications.

*Music in American Life Commission and Committee Plan.* Work is well along on the completion of the personnel of the Music in American Life Commissions and Committees. At the time these lines are written, 629 people have accepted appointments.

*National Interscholastic Music Activities Commission.* The NIMAC Executive Council and Division chairmen met in Chicago at the call of NIMAC Board of Control President Arthur G. Harrell on August 25-26. President Choate and the executive secretary of the MENC were present as members of the NIMAC Executive Council. Also present was another member of the MENC Board of Directors, W. H. Beckmeyer, president of the MENC North Central Division, who is a member-at-large of the NIMAC Executive Council.

In addition to regularly scheduled business, considerable time was spent on the following items on the agenda: (1) The responsibility of the National Interscholastic Music Activities Commission as the recognized spokesman of the music education field and the MENC on all matters pertaining to interscholastic music education activities; (2) the participation and responsibilities of NIMAC in the Music and American Life Commission and Committee Plan; (3) the sponsorship by NIMAC of the MENC Golden Anniversary High School Band, Orchestra, and Chorus which will be presented in St. Louis, April 13-18, 1956; (4) the sponsorship by NIMAC of clinics and workshops at the forthcoming meeting in St. Louis. [Copy of the minutes may be secured upon request to the headquarters office.]

*St. Louis Meeting, April 13-18, 1956.* On September 7-9 a meeting was held in St. Louis with the MENC St. Louis Convention Committee, of which Superintendent Philip J. Hickey is general chairman. MENC representatives at the meeting were: Robert A. Choate, MENC president; Ray Sacher, secretary-treasurer of the Music Industry Council; Arthur G. Harrell, president, NIMAC National Board of Control; Keith Collins, president, Missouri Music Educators Association; Lilla Belle Pitts, chairman, MENC Commission on Fiftieth Anniversary Observance; and Vanett Lawler.

The meeting in St. Louis was for the purpose of laying the groundwork of the

# all-strings

## A BASIC METHOD

for

VIOLINS · VIOLAS · CELLOS · BASSES

IN **ANY** COMBINATION

by *George Best*

Violin • Viola •

Cello • Bass ... each 90¢

Full Score

(with piano acc.) ... \$1.00

**FREE: Complementary Full Score for String-Class Teachers on request.**



**VARITONE**

INC 545 FIFTH AVENUE • NEW YORK 17, N. Y.



## Have you subscribed to the Journal of Research in Music Education?

### Spring 1955 Issue:

*Lowell Mason and the Manual of the Boston Academy of Music.* By HOWARD ELLIS

*Characteristics of Outstanding High School Musicians.* By CLARENCE E. GARDER

*A Symposium on Research: Factors Which Underlie the Development of a Research Program.* By E. THAYER GASTON

*Research: Philosophy and Esthetics.* By CHARLES LEONHARD

*Psychological Problems in Musical Art* By MAX SCHOEN

*The Establishment of the Conference, 1907-1910.* By JOHN W. MOLNAR

*Bibliography of Sources, 1930-1952, Relating to the Teaching of Choral Music in Secondary Schools.* By KATHERINE CARPENTER MODISSETT

*Reviews of Significant Recent Publications.* Edited by THEODORE F. NORMANN

Single copy, \$2.00. Yearly Subscription: 1953 or 1954 Spring and Fall issues (Vols. I and II), \$3.75 per year; 1955 Spring and Fall issues (Vol. III), \$3.75. Copies of all back issues are available. Special prices for combined orders: Vols. I and II, \$6.75; Vols. I, II, and III, \$9.50.

MENC, 64 EAST JACKSON BLVD.,

CHICAGO 4, ILLINOIS





## Introduced Just a Year Ago NOW "STANDARD EQUIPMENT" IN HUNDREDS OF SCHOOL MUSIC CLASSES

No music class teaching tool has ever taken hold so quickly because none offers such a happy combination of interest, enjoyment and instruction.

- 20 individually mounted tone bars give 20 pupils an active part in "making music" and playing musical games.
- Bars are pitched in the normal singing ranges of boys and girls—perfect for vocal as well as "instrumental" training.
- Bars are finished in black and white as in a piano keyboard, with sharps and flats clearly marked to give elementary keyboard experience and develop an understanding of tone relationships.

### "Quotes" FROM WELL KNOWN EDUCATORS

"Excellent tone"... "Impressed with quality and appearance"... "Decidedly sold"...

**Free!**

Send the coupon today for FREE copy of the American Prep Tone Bell Teachers' Instruction Guide.

#### TARG & DINNER, Inc.

423 S. WABASH AVE., CHICAGO 5, ILL.

Without cost or obligation, send me copy of the American Prep Tone Bell Teachers' Instruction Guide.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

ME

convention machinery and organization which will be the responsibility of the administrators in St. Louis and in the suburbs of St. Louis. Members of the MENC will receive through the mail in mid-November a comprehensive outline of program plans and other information regarding the 1956 convention.

**MENC Golden Anniversary High School Band, Orchestra, and Chorus.** An announcement regarding the Golden Anniversary festival groups has already been made through the columns of the *MUSIC EDUCATORS JOURNAL*. [Further announcement appears on another page of this issue. The organization of the festival groups is well along under the direction of the coordinator, E. Rollin Silfies, Oakland, Calif., and the three chairmen: Band—George Kyme, Berkeley, Calif.; Orchestra—Fred Ohlendorf, Long Beach, Calif.; Chorus—Robert Holmes, South Laguna, Calif. This committee is working closely with Music in American Life Commission II, Standards of Music Literature and Performance—chairman, Ralph E. Rush; vice-chairman, Arthur G. Harrell. The organization field work is under the general sponsorship of NIMAC, with state participation under the direction of the state NIMAC delegates headed by the respective presidents of the federated state music educators associations.]

**Music Industry Council.** George L. White, president of the Music Industry Council, elected for the 1954-1956 term, has left the music education field to become associated with an educational project of the Ford Foundation. Mr. White resigned as president at a meeting of the Board of the Music Industry Council on August 18, and for the remainder of the biennium Benjamin V. Grasso, immediate past-president, will serve as president.

**Music Educators Journal.** The First Fall Issue has been mailed to the largest number of MENC members and subscribers to the *JOURNAL* in the history of the organization—33,732 copies of the issue were printed. C. V. Buttelman reports that the advertising content in the First Fall Issue is the largest the *JOURNAL* has had.

**International Society for Music Education.** The First General Assembly of ISME in Lindau, Germany, and Zurich, Switzerland, from June 3-10, 1955, was successful and well attended. The meeting in Lindau was held in cooperation with the Institute for New Music, and the meeting in Zurich was held in cooperation with the Swiss Music Teachers Conference. [The story of the ISME is covered elsewhere in this *JOURNAL*.]

**Student Member Mailing.** The annual mailing has been made to MENC Student Member Chapters. As of June 30, 1955, a total of 7,955 students were enrolled in MENC Student Chapters.

**Postage Committee.** Meetings of the committee will be held during the fall in Washington. Leonard Feist, member of the Board of the Music Industry Council, is the MENC liaison with this committee and its efforts on behalf of more favorable postal legislation applying to the mailing of music.

**MENC Representation at Meetings.** The MENC has been represented at the following meetings during the summer of 1955: (1) NEA National Commission on Teacher Education and Professional Standards, held at the Northern Illinois State Teachers College, DeKalb, Ill., June 29-July 2. MENC representatives were Dorothy G. Kelley, University of Indiana; Otto Graham, Waukegan, Ill.; Bjornar Bergethon, University of Illinois. (2) Society for the Preservation and Encouragement of Barbershop Quartet Singing, Miami, Fla., June 16-18. Officers of the Florida Music Educators Association were invited to participate in some of the sessions of SPEBSQSA. (3) Education for Citizenship. Sponsored by NEA and U. S. Department of Justice, Washington, D. C., September 5. Charles T. Horn, supervisor of music, Montgomery County, Rockville, Md., MENC representative.

Fall meetings at which MENC is represented:

**Tenth National Conference of County and Rural Area Superintendents.** Sponsored by NEA Department of Rural Education, San Diego, California, October 9-12. Alex Zimmerman, Western Division president, MENC representative.

**General Conference of UNESCO.** Sponsored by United States National Commission for UNESCO, November 3-5, Cincinnati, Ohio. President Robert A. Choate will officially represent the MENC. (The executive secretary will be in attendance as a member of the Commission.) NIMAC representative at the meeting will be Vice-President George Christopher. Many other MENC officers and members, particularly in the North Central area, including North Central Division President W. H. Beckmeyer, will attend the Cincinnati meeting.

**Adult Education Association, St. Louis, Missouri, November 11-13.** Max Kaplan, chairman of MENC Commission on Music in Adult Education, will be the chairman of section meetings and discussion groups on Music in Adult Education.

#### MUSIC EDUCATORS NATIONAL CONFERENCE Board of Directors

**Officers:** President—Robert A. Choate, Boston, Mass.; First Vice-President—Ralph E. Rush, Los Angeles, Calif.; Second Vice-President—Anne Grace O'Callaghan, Atlanta, Ga.

**Members-at-Large:** Richard C. Berg, Springfield, Mass.; Lloyd V. Funchess, Baton Rouge, La.; E. J. Schultz, Norman, Okla.; Mary Tolbert, Columbus, Ohio; William R. Sur, East Lansing, Mich.; Paul Van Bodegraven, New York City.

**Presidents of MENC Divisions:** Eastern—Richard C. Berg, Springfield, Mass.; North Central—W. H. Beckmeyer, Mt. Vernon, Ill.; Northwest—O. M. Hartsell, Helena, Mont.; Southern—Polly Gibbs, Baton Rouge, La.; Southwestern—Robert W. Milton, Kansas City, Mo.; Western—Alex H. Zimmerman, San Diego, Calif.

**Presidents of the Auxiliaries:** National Interscholastic Music Activities Commission—Arthur G. Harrell, Wichita, Kansas; Music Industry Council—Benjamin V. Grasso, New York City.

**Executive Committee:** Robert A. Choate, Ralph E. Rush, Anne Grace O'Callaghan, Mary M. Hunter, Harriet Nordholm, Wiley L. Housewright, William R. Sur, Paul Van Bodegraven.

**Executive Secretary:** Vanett Lawler, 1201 Sixteenth St., N.W., Washington 6, D.C.

**Executive Secretary Emeritus:** C. V. Buttelman, Chicago, Illinois.

Complete directory of state, division and national officers, members and heads of official groups supplied on request, or see the January 1956 Music Educators Journal.



# Music Educators National Conference

## Convention Housing Committee Bulletin

**Biennial Convention, St. Louis, Missouri, April 13-18, 1956**  
**(State Presidents Assembly, April 11-12)**

To assist those attending the biennial convention of the Music Educators National Conference to obtain hotel accommodations, the Hotels Reservation Bureau has tentatively reserved blocks of rooms at the hotels listed.

### ST. LOUIS HOTELS

Requests for room reservations should indicate general price range desired. Room assignments will be made as nearly as possible in conformance with the price schedule indicated. In the event that the hotel room rate structure is changed prior to the above convention these rates will be changed accordingly.

HOTEL	For One Person	For Two Persons		2-Room Suites Parlor & Bedroom
		Double Bed	Twin Beds	
BALTIMORE	\$ 3.50- \$ 7.50	\$ 5.00- \$ 9.00	\$ 6.00- \$10.00	\$10.00- \$15.00
CHASE	8.00- 12.00	11.00- 14.00	12.00- 15.00	21.00- 55.00
CLARIDGE	4.00- 8.00	6.50- 10.00	7.50- 12.00	16.00 & Up
CONGRESS	7.00- 8.00	9.50- 10.50	9.50- 10.50	12.00- 20.00
DESOTO	5.00- 7.50	7.00- 11.00	8.00- 11.00	16.50- 21.00
JEFFERSON	7.50- 9.50	10.50- 12.50	11.50- 16.00	25.00- 39.50
KINGSWAY	5.00- 7.50	6.50- 11.00	7.50- 11.50	12.50- 17.50
LENNOX	6.00- 11.00	7.00- 10.50	11.00- 13.00	19.50 & Up
MAJESTIC	3.50- 5.00	5.00- 6.50	6.50- 8.50	10.00- 15.00
MARK TWAIN	4.50- 7.50	6.50- 9.50	8.50- 10.50	14.00 & Up
MAYFAIR	6.00- 11.00	7.00- 13.00	11.00- 12.00	17.00 & Up
MELBOURNE	4.00- 9.50	6.00- 10.50	9.00- 12.00	15.00- 23.00
PARK PLAZA	10.00- 13.00	13.00- 15.00	14.00- 18.00	22.00 & Up
ROOSEVELT	4.50- 8.50	6.50- 10.50	7.50- 10.50	12.00 & Up
SHERATON	5.85- 10.85	7.85- 14.85	9.85- 14.85	15.85- 22.00
STATLER	6.00- 11.00	7.50- 13.00	9.00- 18.00	27.50- 28.00
WARWICK	3.50- 5.00	5.00- 6.50	6.50- 8.50	

To apply for a room, supply the information called for in the sample form printed below, as follows:

- (1) Indicate your first, second and third choice hotel.
- (2) IMPORTANT: Because of the scarcity of single rooms, it will be desirable for delegates to share rooms.
- (3) State your arrival and departure date, and TIME of arrival.
- (4) Sign your name and address, and mail to address indicated below.

### ALL REQUESTS FOR RESERVATIONS MUST BE RECEIVED PRIOR TO MARCH 13, 1956

Hotels Reservation Bureau, MENC, Room 409, 911 Locust St., St. Louis 1, Mo.

Please reserve the following accommodations for the MENC Convention in St. Louis, April 13-18, 1956:

Single Room.....Double Bedded Room.....Twin Bedded Room.....

2 Room Suite.....Other type of Room.....

Rate: From \$.....to \$.....

First Choice Hotel.....Second Choice Hotel.....Third Choice Hotel.....

Arriving at Hotel (date).....hour.....A.M. Leaving (date).....Hour.....A.M.  
P.M. P.M.

Room Occupants:

NAME STREET ADDRESS CITY STATE

Signature of person making this application.....

Educational Position.....

Mailing Address.....

PLEASE NOTE: THE NAME OF EACH HOTEL GUEST MUST BE LISTED. Therefore, please include the names and addresses of all persons for whom reservations are requested and who will occupy the room or rooms asked for.

Announcing . . . .

# THE MCGRAW-HILL SERIES IN MUSIC

**DOUGLAS MOORE**

Columbia University  
Consulting Editor

## From the statement by Professor Moore

"The objective of the McGraw-Hill Series in Music will be the effective union of competent authorship and publisher's skill in the production of truly fine text and reference books. We shall attempt to provide classroom texts in all branches of music study which are required in the college and university curriculum today. We shall bear in mind that the university student should be approached at a level commensurate with the quality of intellect and intelligence which has gained him admittance. We shall bear in mind that his training in all subjects must be thorough but that, because his time is limited and he is experienced in the assimilation of knowledge, he may be expected to progress more rapidly than the non-university student of music."

## The first volume in the SERIES . . . .

### AMERICA'S MUSIC

#### From the Pilgrims to the Present

By GILBERT CHASE, Cultural Attache, American Embassy, Buenos Aires, Argentina. McGraw-Hill Series in Music. 750 pages, \$8.50 (text edition available).

A very readable account of the history of American music from its beginnings to the present day—modern in its point of view and creative in its approach. In three parts: Preparation, Expansion, and Fulfillment—and in 31 chapters, this book presents the whole panorama of America's music: Puritan Psalm Singers, The Singing Disciples, African Exiles, Gentlemen Amateurs, Native Pioneers, The Gentle Traditions, Negro Spirituals, Folk Songs and Ballads, Indian Tribal Music, Ragtime, Blues, Jazz, Traditionalists, Experimentalists, Broadway, American Opera—these are a few of the chapter titles which indicate the scope and variety of this tremendously interesting book. It is both a serious study and a colorful and dramatic human epic.

SEND FOR A COPY ON APPROVAL

**MCGRAW-HILL  
BOOK COMPANY, Inc.**

330 West 42nd Street  
New York 36, N.Y.

# Music Educators Journal

Volume 42, No. 2

November-December, 1955

## In This Issue

Bulletin Board .....	2
Competitions and Awards.....	10
Worth Looking Into.....	12
Advertisers' Index.....	17
Completing the Half Century.....	19
Music Education in the Wide World. <i>Vanett Lawler</i> .....	20
Vignettes of Music Education History. <i>Charles L. Gary</i> .....	23
Chamber Music for the Elementary Grades. <i>Myron Sandler</i> .....	24
More Than the Three R's. <i>Guy Duckworth</i> .....	28
NIMAC Executive Council and Division Chairmen.....	33
The State of Music Education. <i>A. Verne Wilson</i> .....	36
Collegiate Newsletter .....	42
A Modern High School Music Building, North Little Rock, Ark.....	39
Research Studies in Music Education. <i>Reported by William S. Larson</i> .....	44
Salida, Colorado, High School Glee Club.....	47
People You Know.....	49
The Round Table	
A New Look at Music Workshops. <i>Martha M. Chamberlain and Robert A. Estes</i> .....	50
Keyboard Harmony for the Pianist. <i>Charles W. Walton</i> .....	53
Watch Those Words! <i>Ben Bailey</i> .....	56
That First Day! <i>Helen Smith</i> .....	57
NEA Names Hanson to Write Centennial Composition.....	58
In the News.....	59
The Picture on the Cover.....	60
New Books .....	62
Report to the Members.....	64



THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association of the United States, is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities, teacher-training institutions. Membership open to any person actively interested in music education.

Headquarters and Publication Office: 64 East Jackson Blvd., Chicago 4, Ill.  
Washington Office: National Education Ass'n. Bldg., 1201 16th St., N.W., Washington 6, D.C.  
Vanett Lawler, Executive Secretary. C. V. Buttelman, Executive Secretary Emeritus.

THE MUSIC EDUCATORS JOURNAL, national official magazine of the MENC, is issued six times a year (September-October, November-December, January, February-March, April-May, June-July).

Subscription: \$2.00 per year; Canada \$2.50; Foreign \$2.75; Single copies 40c.  
Publication and Editorial Office: 64 East Jackson Blvd., Chicago 4, Ill.

Editorial Board: Karl D. Ernst (chairman), E. Lawrence Barr, Earl E. Beach, John W. Beattie, Allen P. Britton, Lester S. Bucher, Frank L. D'Andrea, Charles M. Dennis, E. W. Doty, Will Earhart, William R. Fisher, Hazel N. Morgan, Theodore F. Normann, J. Clark Rhodes, E. J. Schultz, Arnold Walter, Adolph P. White, Maurice C. Whitney, Vanett Lawler, C. V. Buttelman.



**A** fine arrangement — like a fine dress — reflects a high degree of creative craftsmanship.

The idea of arranging music for choral groups is a relatively new one as the history of music is measured.

Only a limited portion of the world's music was originally composed for choral groups. Much of the music which groups like to sing was, and is, written as a melody line, with perhaps an accompanying piano part.

In recent years Fred Waring and the expert arrangers who "tailor" arrangements for his famed Glee Club have made a great impression on the choral activities of a singing America.

Their smartly-styled interpretations are as attractive as milady's current fashions — yet much more enduring.

## changing **FASHIONS** in Choral Music



*Here are a few of the new Fred Waring Choral Arrangements with which you can fashion outstanding fall programs:*

- God Bless America
- Anywhere I Wander
- Lover
- I Believe
- Lavender Blue
- Remember

**Shawnee Press inc.**  
Delaware Water Gap, Pennsylvania

◀ A SUZY PERETTE ORIGINAL AT RUSSEKS

# designed...

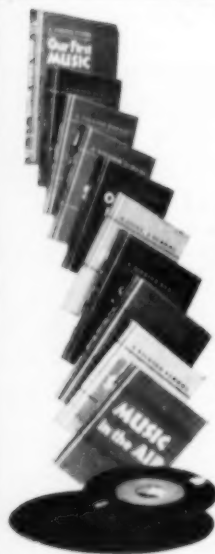
## for the Classroom Teacher

### A SINGING SCHOOL

The enthusiasm and efficiency of the classroom teacher are essential factors in every successful music program.

For this reason, the books of *A Singing School* are designed to give her every possible help in her daily work . . . SOURCE MATERIALS for every occasion, every season, every need — more songs, rhythms, games, plays, listening material, and folk dances than can be found in any other basic series — a rich repertoire for correlation with other studies.

Special provision for teaching musical skills and for making music more meaningful to the child:



Ten albums of RCA Victor records, made by singers from the famed Robert Shaw Chorale.

SONGS TO PLAY by Charlotte DuBois, to help the classroom teacher review music fundamentals and acquire greater facility at the keyboard.

THE MUSIC ROAD, I and II, pamphlet guides in reading readiness and music reading.

AUTOHARP ACCOMPANIMENTS for *Music Everywhere* and *Sing Out!*

### MUSIC THROUGHOUT THE WORLD

By Marian Cotton  
and Adelaide Bradburn

High school teachers will enjoy the response they obtain when this book is used as the class text in music appreciation or general music. It gives special attention to the many factors which furnish the musical experience of our young people today — the orchestra, band, glee club, church choir, records, radio, and music publishing. Reviews the work of composers; explains the influence of folk music. Contains 51 folk songs. Illustrated. \$3.32.

### SCHOOL MUSIC HANDBOOK

By Peter W. Dykema  
and Hannah M. Cundiff

The "final authority" on music education methods and philosophy. Now being widely adopted as a text in teacher-training and as a source and reference book for classroom teachers . . . "Belongs in every grade and junior high school for constant use by all teachers who have anything to do with music." . . . 692 pages . . . More than 200 pictures . . . Charts, tests, examples, programs, and courses of study from all parts of the country. \$5.00.

c.c. *Birchard* & co.  
Publishers of Music and Text Books  
285 COLUMBUS AVE., BOSTON 16, MASSACHUSETTS